CELLÆ TRICHORÆ

AND OTHER

CHRISTIAN ANTIQUITIES

ΙŃ

SICILY, CALABRIA,

NORTH AFRICA AND SARDINIA.







1 210/1 1/19

£53

CELLÆ TRICHORÆ

AND OTHER

CHRISTIAN ANTIQUITIES

IN THE

BYZANTINE PROVINCES

OF

SICILY WITH CALABRIA

AND

NORTH AFRICA

INCLUDING

SARDINIA.

Vol. I.

ILLUSTRATED.

EDWIN HANSON FRESHFIELD, M.A., F.S.A.

PRINTED PRIVATELY, 1913.

A few Copies of this Book may be obtained by Students from the Author through the Printers and Publishers,

> Rizon & Arnold, 29, Poultry, London, E.C.

TO THE MEMORY OF MY MOTHER, TO MY FATHER,

AND

TO MY WIFE WHO ACCOMPANIED ME
IN MY TRAVELS,

THESE PAGES ARE AFFECTIONATELY DEDICATED.

SICILY.

1898, 1899, 1905, 1906, 1907, 1908 and 1913.

Calabria.

1899 and 1905.

SARDINIA.

1901 and 1909.

Algiers and Tunis.

1910 and 1911.

CONTENTS.

								PAGE
Introduction	••			÷.	• •	• •	••	v. to xviii
Illustrations, Pla	ans an	d Map	s					xix. to xxi
Books of Refere	ence		••		• ·		x	xii. & xxiii
Additions and	Correc	tions		••				xxiv
Six Ancient Ch	urches	s in Ea	astern	Sicily		••		1
Notes upon the	ese Ch	urches						15
Western Sicily		• •		••		• •		28
Sardinia	•			• •				50
Calabria		••	• •		• •	•••		77
TunisCellæ Tri	eh orm	Hanal	oin Moo	tuio o	nd etat	Mahan	Locus	
El Gebioui						··	··	103
TunisByzantin	ne Ch	urches	at El	Kef a	nd Ha	idra		120
Notes on Coins							••	128
		Ind	lex					

Digitized by the Internet Archive in 2016

INTRODUCTION.

The purpose of this book is to record for English students the existence and present condition of some little chapels in Sicily and Tunis built on a trefoil plan known to French antiquaries as cellæ trichoræ, and of some churches and other remains of the period of the Byzantine occupation of Sicily, Calabria, Sardinia, and Tunis. This period commences in the middle of the 6th century in the reign of Justinian when Belisarius broke up the dominion of the Vandals in Africa and afterwards that of the Goths in Sicily and Calabria. In Africa the occupation lasted till the Saracens took Carthage in 699, in Sicily and Calabria till the Norman conquest in the 11th century, and in Sardinia till the Byzantine governors, after acquiring a quasi independent position as Judges, came under the dominion of the Republic of Pisa about 1073.

Cella Trichora.

A suggestion that these chapels in Sicily were built by the Greeks to suit the ritual requirements of the Eastern church first led me to enquire whether there was any connection between the triple apse built trefoilwise and the three apses, the sanctuary, prothesis, and diaconicon, essential to the due performance of the Byzantine liturgy as elaborated about Justinian's time. The only way to determine this question seemed to be to ascertain when the Greek liturgy was introduced into Sicily and Calabria, then to make a systematic search for these trefoil chapels and then to try and find a Byzantine church with a presbytery arranged in the trefoil plan. I need scarcely say that this search has already involved me in many journeys to a number of out of the way places that few archæologists are likely to trouble themselves to visit. But as the buildings described are almost the only evidence we now have of a Byzantine occupation of Sicily, Calabria, and Sardinia, that lasted for nearly five hundred years, they possess some historical interest and so I venture to record what I have seen and been able to ascertain concerning them.

After two or three fruitless errands into Calabria and Sardinia, fruitless at any rate so far as this particular question is concerned, my attention was directed to two trefoil chapels in the central plain of Northern Tunis.

A visit to these two buildings satisfied me that there is nothing Byzantine about them either in origin, in plan, or in purpose, and that they belong to the same early period in Christian history after the Peace of the Church as the monastery churches at Sohag, the chapel of the Trinity at S. Honorat, and the two chapels in the cemetery of S. Callixtus at Rome.

Why this trefoil plan was favoured by the early Christians is an open question. Upon the analogy of the round churches built by the Crusaders in imitation of the so-called church of the Holy Sepulchre they may have obtained the idea from some building in Palestine then existing but now destroyed, traditionally connected with our Lord's Ministry or with the Apostles. Or perhaps the trefoil plan was adopted at a crucial period in Christian history to emphasise the doctrine and worship of the Holy Trinity: or from a common form of early sepulchres: or merely by an accidental development of architecture. Be that as it may, it seems certain that the trefoil plan is not a Christian invention, for a small trefoil chamber in the monastery of S. Menas, in Egypt, is fitted up as a vapour bath or laconicum, and the heating apparatus under the floor still exists. And the same trefoil vapour baths are found in the thermæ at Lambessa and Thelepta, in Tunis, built about the period of the Emperors Septimius Severus and Caracalla. this ground some archæologists have suggested that the trefoil plan was first used by the Christians for their Baptisteries.

Churches.

A recent discovery in Sicily itself justifies the suggestion that the chapel at Malvagna may have been built, or at any rate used, for the Byzantine liturgy. The style of architecture shows that this chapel, and also that at Maccari, belong to a much later period than the third Sicilian chapel at S. Theresa, near Syracuse. They are covered with domes supported on the little angle arches or squinches common to the so-called Byzantine-Norman buildings in Sicily, and to Arab buildings of a much earlier date in North Africa and Egypt. The student is aware from the text books

that almost without exception the Byzantine-Norman churches in Sicily are provided with the three parallel apses, the sanctuary, prothesis, and the diaconicon, but as in Constantinople, so in Sicily, there seemed to be no example of a Byzantine church with a presbytery arranged in the trefoil way.

The discovery of a Byzantine church¹ at Castiglione, in Sicily, supplies a piece of evidence that was missing. The important facts about it are that it is situated at the foot of Etna, quite close to the Malvagna chapel, that it is of about the same date as Malvagna, and that the presbytery is arranged in the trefoil way. That is to say that two little niches do duty for the prothesis and diaconicon, and are placed facing one another in the North and South walls, and not on either side of the apse in the East wall, where there is ample room to receive them. Niches instead of apses placed on each side of the central apse are not unknown, or indeed uncommon; they occur at S. Theela, in Constantinople, and at the Favara, or Mare Dolce chapel, at Palermo.

The Byzantines, like their predecessors the Romans, have left much evidence of their occupation of Africa. Beside many churches there are a large number of walled cities, forts and castles built by Justinian's generals after the Vandal war. But beyond the modest buildings described in these pages they have left no monuments in Sicily, Calabria, or Sardinia. I say modest because they have no pretence to artistic merit and, architectural features apart, they are only interesting and worthy of record as pieces of historical evidence of the Greek community. The absence of many or important buildings of this period in Sicily and Calabria is due to various causes; the depopulation and poverty after the Gothic and Vandal wars; the concentration of Justinian's revival in the West to the more important provinces, like Ravenna and Africa, of which Sicily and Calabria did not form part; the Saracen raids and ecclesiastical controversies in the 7th century; and the Norman conquest in the 11th century. There is more evidence of the

^{1.} I use the term Byzantine advisedly, for there is not a scrap of Norman Lombard or Arab work either in plan, elevation, design, or decoration about it.

As this church at Castiglione was not discovered till this first instalment of my notes was in print, the description and illustration of it will be given in the next volume.

Byzantines in Sardinia which formed part of the exarchate of Africa, for unlike the other Western provinces of the Empire it escaped a Saracen occupation.

Immediately after their arrival in these countries the Normans and Pisans set to work to build churches on an extensive scale, making in the process a clean sweep of the older buildings. The case bears some analogy to that of the Saxon churches in England, and one may perhaps be permitted to conjecture that as a general rule what the Normans and Pisans found was not in itself, or in a condition that made it, worth keeping. I am not disposed to attribute this to mere Vandalism, but rather to the nature and poverty of the materials used in construction and the natural decay owing to the age of the buildings, for during the five centuries that clapsed between the reign of Justinian and the arrival of the Normans and Pisans there is no evidence of any extensive or general church building in these countries.

The architecture for this long period is now represented by the chapels at Malvagna and Maceari and the church at Castiglione. Nothing else remains of the numerous churches and chapels that must have been built during the Byzantine occupation, and we can only guess what they were like from the ecclesiastical architecture of other countries, or from the style of building adopted by the Normans after their conquest of Sicily.

In Africa the churches of the Byzantine period, like the forts, were built of old Roman materials, on the plan of the early Christian basilicas in Rome, and decorated with Byzantine carved detail. Those who are acquainted with 6th century work in Constantinople, Ravenna, or Salonica, will recognise some familiar patterns in the capitals of Justinian's period preserved in the mosque at Kairouan.

Introduction of the Greek liturgy into Sicily and Calabria.

And here I offer an apology for the reference in these pages to the ecclesiastical controversies of the 7th and 8th centuries arising in a great measure out of the change in the official language from Latin to Greek, asking the reader to remember that the architecture of the churches was adapted to the service to be celebrated, and, though for a long time after Justinian's reign the Church was one,

the form of service used in the Church of Constantinople, commonly called the Greek liturgy, was considerably altered and amplified and differed, not in language only, from that used in Rome. The alterations then made necessitated a particular form of constructing the chancel and east end that may for convenience be called the This form of construction, still used in the Greek and Russian Churches of to-day, can be recognised at the first glance, and, in these countries, is one of the few pieces of sure evidence of a Greek community. To be exact the east end terminates in three apartments; in the centre a chancel for the altar, terminating in a semi-circular apse, and on each side of it a chapel, also terminating in an apse and communicating with the chancel; they are called respectively the chapel of the prothesis and the These three apartments, shut off from the rest of the church by a screen called the iconostasis, are essential for the due performance of the ceremonies of the Orthodox Greek liturgy, but for no other. Where they occur in a church built for a Western rite, like, for instance, the Gallican or Roman, they have no ritual significance, and their presence is due either to a fancy of the architect, or perhaps to habit if he happened to be a Greek. The student who is not practically acquainted with the interesting ceremonies referred to will find them described in Neale's History of the Holy Eastern Church.

The difference between the Byzantine triple apse chancel and the chancel arrangement found in the earlier African churches, like Tebessa, must be distinguished. In the latter the altar stood, as it does in the Western Church, out in the open, and the apse, copied from a secular Roman basilica, was fitted as a kind of theatre with a bishop's throne in the centre and seats for the clergy on either side of it. This plan is made familiar to us by the basilican churches in Rome, like S. Clemente, or the church at Torcello, Parenzo Cathedral in Istria, or S. Eirene at Constantinople. But in the Byzantine arrangement the small central apse was put to enable the celebrant to walk round the altar at the celebration, and the altar itself stood concealed from the view of the congregation by the screen or iconostasis.

These alterations in the form of service and church design in Constantinople were applied to Sicily and Calabria, first by the Byzantine conquest, secondly by the change of the official language from Latin to Greek about the time when the Emperor Constans came to reside for five years at Syracuse, and the Greek element, in importance, if not in numbers, came to prevail over the Latin. Thirdly, through controversies upon matters of faith during the reigns of the Heraclian Emperors, and lastly by the transfer of the Sicilian and Calabrian Churches from the Roman jurisdiction to that of the patriarch of Constantinople, and the corresponding confiscation of the endowment or patrimony of the Roman Church in Sicily and Calabria by the Emperor Leo III, in the beginning of the 8th century. The severance of these two Churches from the Latins then became and remained complete for three hundred years till the Norman conquest in the middle of the 11th century.

The Greek Church in Sicily and Calabria during the Saracen and Norman occupations.

While the Saracens ruled in Sicily the Church continued to use the Greek rite and to depend on the Patriarch of Constantinople. The Saracens forbade the building of new churches, but those decayed could be restored. Only two churches apparently existed in Palermo when the Normans came, a little church dedicated to S. Chirico (Agia Kyriaki), and the principal mosque that had been a church.

Almost directly after their conquest the Normans began to build churches. I have selected for description in these pages three Sicilian and five Calabrian churches, built after the conquest, with chancels in the Byzantine form; the Sicilian churches are S. Giovanni dei Lepprosi and the chapel in Favara Castle, both near one another in the suburbs of Palermo, and built, according to a well authenticated tradition, by the brothers Robert Guiscard and Roger (the Count) either during or directly after the siege of Palermo, and the chapel of the Trinity belonging to a Greek monastery of S. Basil at Delia. The Calabrian churches built in the Byzantine form are Stilo, Rossano, the Roccelletta at Squillace, the Patire chapel and Gerace Cathedral.

By the terms made with the Roman see at the Council of Melfi (1059), shortly after the schism between the Greek and Latin Churches (1054), the Normans undertook to reclaim for the Latins the patrimony and the spiritural jurisdiction of the Pontiff over the Sicilian and Calabrian Churches that had been taken away

by the Emperor Leo III. in the beginning of the 8th century. In Sicily there was little difficulty in carrying out the undertaking, for the Saracens had dispersed the Christians, and the Normans found but a single community at Palermo presided over by an archbishop of the Greek Church named Nicodemus. This prelate officiated at the Thanksgiving Service offered by the brothers Guiscard and Roger when the city was taken; but at an early date he was replaced by a Norman bishop. I should add that upon the introduction and establishment of the Gallican Church and a Norman episcopate-by Count Roger, the clergy of the Greek Church in Sicily were put under the jurisdiction of the Norman bishops; the liturgy, however, was not interfered with, and continued to be used until the scattered Greek population had either emigrated or amalgamated with the Latin population in the times of the Angevines.

The conditions in Calabria were, however, altogether different, for it had become the place of refuge for Greek Christian emigrants from Africa, Sicily, and the Levant. These migrations, caused partly by the iconoclastic persecutions, and partly by the Saracen conquests in the South and East of the Mediterranean extending over three centuries, had resulted in bringing a large and wealthy Greek population to settle in the chief towns like Gerace, Stilo, Rossano and Reggio, Cotrone and Bari. To concilitate their Greek subjects Guiseard, and the early Norman princes of his family who succeeded him, allowed the Greeks in many dioceses to elect their own bishops, as well as to retain their liturgy; and these privileges were continued in several instances for three centuries after the conquest. But in the majority of dioceses on the Adriatic side, Latins were appointed as the Greek bishoprics fell vacant. In Sicily, as I have said, the Greek clergy were put under the Norman bishops.

In the Basilian monasteries of Calabria the Greek liturgy continued in use long after the times of the Angevines, and in the end of the 18th century Cardinal Sileto, described by M. Battifol as 'prefet de la congregation dite de la réforme des Grecs laquelle embrassait le service de l'orient Grec catholique,' was commissioned to reform them.

I have found no reference in the authorities to the date or Act when the Greek elergy in this part of the world became Uniati, or first received their orders from the Latins instead of the Patriarch of Constantinople, or accepted the alterations in the creed and prayers, and the position in the Roman Church eventually confirmed in the 18th century and now held by them. In these changes, no doubt gradually effected, the Latin conquest of Constantinople played an important part. The Uniate rites and ceremonies remained, and still remain, substantially the same as those of the Orthodox Church, and the service is still said in Greek, but the structural peculiarities of an Orthodox Church are not maintained, and the altar stands, according to the Western practice, in full view of the congregation. The several congregations of the Uniate profession now in Sicily and Calabria are the descendants of emigrants from Thessaly and Albania in the 18th century, and the Greek clergy who minister to them stand in much the same relation to the Roman bishops as the Greek clergy stood to the Norman bishops under Roger's settlement.

Whether the laity fully appreciated the subtlety of the Uniate profession is an open question. But in Norman times they certainly were not in the fortunate position of the Orthodox Ruthenian emigrants to Canada who recently obtained relief from Latin pretensions through the Privy Council of a King of England.

I have included the cathedral at Gerace for two reasons, first because in common with the majority of churches built in Sicily and Calabria in the beginning of the Norman conquest it has a triple apse, and secondly because Gerace was one of the cities where the Greeks first obtained their local independence and Church privileges from Robert Guiseard.

From similar concessions made to the Greek community at Rossano, during a revolt of Norman barons against the suzerainty of Guiscard's sons Roger the Duke, Bohemond, and their uncle Roger the Great Count of Sicily, we learn why these privileges were retained by some cities and new grants made to others and, incidentally, how it came about that the bargain made at the council of Melfi was not always kept and the Emperor Alexius Komnenos thought it worth while to negotiate with Count Roger for a settlement of the difference between the Greek and Sicilian Churches. I conclude that these early churches in Sicily and Calabria built 'ad usum Graecorum,' or 'more Graecorum,' were intended for the Greek liturgy, and the peculiar form of triple apse essential for the Greek service seems to confirm my conclusion.

The examples I have chosen from the 'regular' churches are, the Cattolica at Stilo, S. Mark at Rossano, the chapel of the Patire at Coregliano, the Roccelletta at Squillace, and the chapel of the Trinity attached to the Basilian monastery at Delia: the church of the Lepprosi and the Favara chapel at Palermo are selected because they are supposed to have been built during or just after the siege, at a time when the Christian population was small and must have been almost entirely Greek.

We only know imperfectly how these changes affected the Church in Sardinia. I found evidence of Byzantine art in details and ornaments in many churches, but only one church, Sta. Sarbana at Silanus, certainly built with the triple apse for the Greek liturgy. The great majority of Sardinian churches have only one apse and were rebuilt by the Pisans.

I have dwelt at some length on the triple apse because of the liturgical significance. The architect will find in these old buildings other features of interest, as for example the various forms of roof the Voute en berceau and Voute d'arètes, domes of high and low pitch, and the use of squinches and pendentives to support them. I allude frequently to the insertion of small columns of rare or decorative marble into the angles of pilasters generally, at the entrance of the chancels or the apses. The earliest example recorded here occurs in the Byzantine basilica at El Kef, so that though it frequently occurs in Mahometan buildings, like the mihrab or an important doorway of a mosque, it is not a Saracen invention. The position these pillars occupy possibly indicates that they were originally meant to support the chancel screen.

The student of early liturgies used in Sicily and Calabria should consult Neale's *History of the Holy Eastern Church*. He should also consult a learned and most interesting work by M. Battifol on Rossano and the library of the Basilian monastery of the Patire near by. Of this book I have made much use. If the materials for writing the history of these provinces exist at all they will be found in the archives of some of these Basilian monasteries collected in various libraries like that of S. Salvatore dei Greci at Messina. The general history of Sicily and Calabria from Procopius until

the chronicles of the Arab writers edited by Amari, especially that about the interesting and important period when the Emperor Constans II. came to live at Syracuse, is very meagre and still remains to be written.

In the course of my journeys I came across a church and three chapels in Sicily that are certainly older than Justinian's reign, and though not directly connected with the principal objects of my research they should find a place in these notes.

The Early Christian period in Sicily.

The trefoil chapel at S. Theresa by Syracuse, the cruciform chapels at Camerina, and the little basilica with a single apse at Priolo, are earlier than the Byzantine conquest, and belong to the period of architecture conveniently termed early Christian. S. Phocas, at Priolo, resembles some of the earliest churches found in the Levant, and the facsimile of the chapel at Sta. Theresa will be found on the Island of S. Honorat, opposite Cannes. These buildings probably date from the early part of the 5th Century. The chapels at Camerina in particular are so interesting as to justify more than a passing reference.

Camerina.

The twin chapels near Sta. Croce, in Camerina, exactly alike and obviously built by the same person at the same time, are about a mile apart and quite isolated from any buildings or ruins. I find that by inadvertence I have transposed the names, the Vigna di Mare being nearest the sea and the Bagno di Mare nearest to Sta. Croce. They seem to have belonged to a country village district where the habitations, made of rough shingle and rubble, have crumbled away into their component parts, as frequently happens in an arid country. Whatever their age may be they are real archæological curiosities. The cruciform ground plan appears to establish beyond doubt that they were built for Christian worship, and two details of construction, the waggon vault I have already mentioned and the method of roofing the square intersection or lantern of the nave between the transepts and the chancel, point to

an early date. At present this intersection in both chapels is covered by a dome made of large and well cut stones arranged in rows of diminishing size from base to crown. There are neither squinches nor pendentives to support the dome, and, to use a colloquial phrase, it is merely dumped down on the crowns of the chancel and transept vaults and on the arch in the wall dividing the nave from the lantern. The dome in each case is clearly a later substitution for an original roof as appears by four brackets projecting about 18 inches from the corners of the intersection and six inches below the base of the dome.

The two African chapels described in these notes show that these projections, which I have called brackets, are not brackets at all but springs of a cross vault, the voute d'arètes, the roof being either flat on the top as at Maatria, or following the contour of the vault as at Gebioui.

The substitution of the dome for the vault can be accounted for by the latter falling in: this frequently happened, for the cross vault in practice does not seem to have been an enduring form of roof and somewhere about the 7th century it was abandoned in Africa in favour of the dome.

It is clear that at an early date, probably at least before the Norman conquest, they have been put to secular use. In each ease eight holes about six inches in diameter, have been pierced at great pains and with eareful precision through the base of the domes; these holes, in pairs at the angles of the lantern, are carried through into the interior of the building. The fact that in piercing them the corners of the brackets or springs of the cross vault have been mutilated in the drilling shows that the holes were put after the original roof had been replaced by the dome. Professor Orsi suggests that they were intended for poles to support a tent or awning. It seems to me more likely that the chapels were converted into baths by the Saracens and the holes were intended to serve some purpose connected with the heating. The local tradition is that they were built for baths but I must say that, upon consideration and having regard to the cruciform shape, I have come to the conclusion that they were built for Christian worship, and probably by refugees from Africa during one of the Vandal persecutions in the end of the fifth century or beginning of the sixth.

The site of these chapels would acquire some interest if it could be indentified with the sea port of Caucana, where Procopius tells

us the Byzantine fleet sheltered on its way from Constantinople to Africa, and whence he was sent by Belisarius to Syracuse to ascertain the condition of the Vandal forces. It may be presumed that Caucana was a place of some importance and the choice seems to lie between the roadstead of Sta. Croce in Camerina and the lagoon of Maccari. Procopius is unfortunately not precise enough and the local remains are insufficiently well preserved to identify Caucana with either of the remains of the large cities discovered by Professor Orsi near Sta. Croce and Maccari. The mediaeval and modern names given to these two places do not help identification. It has, however, been suggested that Vindicari, the name given to the port of Maccari, is derived from Khalat ibn dikami, the Saracen name given to it by Edrisi, and that dikami in its turn was a phonetic corruption of Ichana or Caucana. In the chapter on Africa I have pointed out how Saracen names occasionally help to identify Byzantine sites. So, for instance, Caput Vada where Belisarius' fleet made for when they sailed from Caucana became Ras Capoudia and Ruspe became el Rosfeh. The substitution of dikami for Caucana is, of course, possible, though the pronunciation of the u in Caucana as v makes it unlikely; the modern names of the Sta. Croce shore bear no resemblance whatever to Caucana.

But some of the local conditions at Sta. Croce seem to justify a preference for the Camerina roadstead as the site of Caucana. There is plenty of sea room, shelter from the prevailing N.E. winds and abundant drinking water from the river Oanis; the last could not have been the least important condition to Belisarius, for Procopius has given a graphic description of what occurred owing to the lack of water on the prolonged passage from Zante. On the other hand the neighbourhood of Maccari is a salt marsh, there is but little fresh water and, so far as access and shelter go, the difficulties of negociating the narrow entrance to Porto Vindicari for a large fleet of six hundred vessels are at once apparent, more especially as the entrance faces North East.

The illustrations of the bastion and walls of the ancient Greek city of Heraclea Minoa and of the 'gymnasium' at Tyndaris need a word or two of explanation. The former are in imminent danger of destruction by the subsidence of the cliffs on which they stand, and as they do not appear to have been photographed before, it seemed worth while to record them before they disappear. Many of the stones have mason's marks.

The building at Tyndaris called gymnasium is remarkably like a church and may have been used for one, though there are no Christian emblems about it, but the form of construction is thoroughly Roman.

With two or three exceptions the buildings described in these pages have been noticed in foreign publications. The chapels of Southern Sicily in Professor Orsi's articles in Byzantinische Zeitschrift: the churches at Rossano and the Roccelletta by Sig. Abatino, the Inspector of Monuments for South Italy, in the Neapolitan publication of the Storia Patria: the churches of Sardinia, in Dr. Scano's book, excepting S. Sarbana, discovered by Dr. Ashby: the African chapels, by M.M. Saladin and Diehl. I make no claim therefore either to original or exhaustive discoveries. It seemed to me better to record what exists now than to wait indefinitely for a more complete examination by digging, with the risk of the buildings being in the meantime entirely destroyed.

To the authors of the various books I have consulted I make here my dutiful acknowledgments; a list of them will be found in its proper place.

For the history of Sicily and S. Italy I have consulted: Martroye's l'Occident à l'époque Byzantine, for the Gothie and Vandal periods: Gay's l'Italie Meridionale et l'Empire Byzantin for the Byzantine period: Amari's Storia dei Musulmani in Sicilia, for the Saracen period: and for the Normans and their charters, Chalandon's Histoire de la domination Normande en Italie et la Sicile, and the articles by my friend C. A. Garufi, the Professor of History in the University of Palermo, in Archivio Storico Siciliano.

The Storia della Chiesa in Sicilia, by M. Lancia di Brolo, actually archbishop of Monreale, is a mine of information about the Latin Church but says little or nothing about the Basilians and other representatives of the Eastern Church, who, as I shall point out, must have been numerous between the 7th and the 12th centuries.

For Sardinia I have consulted two admirable books. On the history, La Sardegna Medioevale, by Professor Besta, and on the art Storia dell' Arte in Sardegna, by Dr. Scano. For Africa, M. Diehl's, M. Saladin's and M. Merlin's works, and Les monuments antiques de l'Algérie, and L'Algérie dans l'antiquité, by M. Gsell.

For the general history of the times I have used the *Later Roman Empire*, and the illustrations to Professor Bury's edition of Gibbon suggested to me the addition of photographs of some coins collected by my wife during our travels.

I have to thank many friends abroad who have been at pains to help me. Foremost among them Sir H. Austin Lee, K.C.M.G., C.B., and through him the Governments of Algeria and Tunis, their civil and military officers, especially M. Kléper the Controlleur of Béja, Dr. and Mme. Boricaud for their kindness and hospitality to us at Fériana, Père Lemaitre and the White Fathers of Tibar, M. Mussali, Chief of the Constabulary Bureau at Tunis, the Archæological Society of Constantine, and M.M. Gsell and Merlin of the department of Antiquities in Algiers and Tunis. I received much kind help in Sardinia from Dr. Scano and the Consuls at Cagliari and Sassari; in Naples from Signor Abatino and the Society of Antiquaries; in Sicily from my old friend the late Mr. John Sofio of Messina, and his family, especially his son Commendatore Luigi Sofio. From Professors Orsi and C. A. Garufi I received my first encouragement to publish these notes.

I venture to hope that an appeal to the indulgence of the reader for the many errors and omissions which can scarcely be avoided in a book of this description will not be made in vain.

E. H. F.

Palermo, 12th January, 1913.

ILLUSTRATIONS PLANS AND MAPS.

SICILY

PLATE	N + O + 24 4 1	PAGE.
1	FAVARA, near Girgenti: chapel door in the Norman Castle	1
2		3
2	Priolo: Monastery of S. Phocas Elevation and Plan.	+)
3 & 4	Sta Croce in Camerina: Bagno di Mare Plan	5
5	Sta Croce in Camerina: Vigna di Mare Plan	6
6	Malvagna Chapel, West Side and Plan	8
7	the same, East Side	9
8	Maccari Chapel, East Side Plan and Elevation.	10
9	the same, South Side	11
10	the same, West Side	12
11	The 'Cuba' chapel, near Sta Theresa by Syracuse Plan and Elevation.	13
12	Bronze Lamp, found at Selinunto By permission of Professor Salinas).	17
13	Rossolini: rock cut church	19
14	IMPERIAL BYZANTINE COINS of the Seventh Century, struck by the Heraclian family; Heraclius to Justinian 11.	24
15	Palermo: Church of S. Giovanni dei Lepprosi, interior. Plan.	31
16	the same, exterior, and a capital with an Arabic inscription	32
17	Palermo: Chapel in Favara Castle (Castello a mare dolce)	34
18	the same, interior. Plan	35

Delia, West

The sources of the illustrations and plans, other than those taken by my wife and me, are acknowledged on the fly sheets to the Plates.

HERACLEA MINOA: The Citadel Walls of the Greek City ...

Cefalu, Ruins of the Church built over the "prehistoric house." West Front and Door. Plan. ...

Castelvetrano, Chapel of the Trinity of

front, and Plan ...

the same, East front

Tyndaris: The Roman Basilica, interior

TERMINI, the Byzantine triptych in the Museum

Tyndaris: Apse of the Roman Basilica.

MAZZARA, Church of S. Egidio

Cefalu: Interior of the Church

SAJ	2	N	I A
MATT	ren	тт.	T17.

PLATE			PAGE
27	Portotorres, S. Gavino, Abbey Church, South side		57
28	the same, North side $\ldots \ldots \ldots$		58
29	the same, interior and plan		59
30	the same, East gable and apse dedication cross Byzantine Capital, and plan.	• • •	60
31	Silanus, Chapel of Sta. Sarbana, West and South sides Sketch. Plan by Dr. Ashby.	• • •	61
32	Sinis, S. Gioranni Abbey Church Plan.	• • •	62
33	the same, East end		63
34	the same, details		64
35	the same, North side		65
36	the same, interior		66
37	CAGLIARI Abbey Church of S. Saturnino and Plan		69
38	the same, West front of the Lantern, Corbel the Dome	in 	70
39	the same, East end, detail of wall and dedicati cross		71
40	Assemini, Church of S. Giovanni Exterior and Inter and stone with earred crosses from the Chur of S. Pietro Plan.	ior ·ch	72
41	Silanus and Macomer, Nurhagi		75
42	IMPERIAL BYZANTINE COINS ; Various	• • •	77
	CALABRIA.		
43	Rocelletta, near Squillace, eentral apse Plans.		89
44	the same, South side of the nave and Sketch East end and North side of the Church	of 	90
45	the same, interior, looking towards the Chan	cel	91
46	the same, interiors		92
47	STILO, la Cattoliea, South Side Plan and Elevation.	• • •	95
48	the same, interior		96
49	Rossano, Church of S. Mark, East end and interior a Church of the Patire at Coregliano Plan.	nd 	97
50	Rossano, view from the narthex		98
51	the same, view looking aeross the Church		99
52	Dedication Cross at Stilo		102

TUNIS.

LATE									PAGE.
53	El Kef, pe	anel; and	TUNIS	s, eapite	al at the	Bardo	Museu	m	102
54	TEBESSA;								103
55		the same of a Van	dal bo	y					104
56		the same marks.	; souti Plan by	h and Mr .	west ap Duprat	ses. a	nd mas	son's	105
57	UPPENA, C	ARTHAGE,	AND S	idi Ab	ICH; F	onts			106
58	Carthage	AND ZAGI Karita.	Genera	l view	of the 2	ı at th Zaghou 	e Dami an nyn	ıs et aph- 	107
59	HENCHIR								108
60		the same							109
61	Sidi Moha	MMED EL	GEBIC	oui. ext	erior No	rth and	l West	sides	110
62	•	the same ;	views	of the o	ther side	°8			111
63		the same .	inter	ior					112
64	HENCHIR !	MAATRIA A and tubes El Gebiou	of po	GEBIO Hery w	UI; vie sed in t	ws of to he con	he inter structio	ior : u of	113
65	Sousse an		r Maa Koubt	TRIA ;	the coff	ce hous	se at So exterio	nusse or of	119
66	El Kef ch		Dar et	Kus:	view of	the nav	e and a	pse:	120
67	Haidra.	The apse fort, and aveh						meet	121
68	Capitals.	Roman a							122
69	CALL LEADER	the same ;							123
70	SFAX AND		•						12.7
,,,	- SPAR AND	Great Mo from near	sque a	t Sfax	: and t	erra e	otta pta	ques	124
71	Consoles.	Central	Tunis						125
72	Mosaics.	Enfida ch and from		from		and S		ich ;	126
73	Crosses.	Centrat Tomb stor of the pic	ies from	m the	Cancasi.	18. C	oss on	one	
		tained fro	m Rus_j	pe				•••	127
			\mathbf{M}_{A}	AP	S.				
	SICILY								15
	SARDINIA								50
		•••	• • •	•••	•••	• • •	• • •	•••	
	CALABRIA	• • •	• • •	•••	• • •	• • •	• • •	• • •	84
	Tunis								114

BOOKS.

Abatino, Dr.: Publication on Stilo in 'Napoli Nobilissima.' Vol. xii., page 11, February 1903.

Amari: Storia dei Musulmani di Sicilia. Florence, 1854.

Antoniades: Ekphrasis tes Agias Sophias. Constantinople, 1908.

Barreca: Catacombe di S. Giovanni in Siracusa. Syracuse, 1906.

Barth: Travels and discoveries in North and Central Africa. 1857.

Battifol: L'Abbaye de Rossano. Paris, 1891.

Bertaux: L'Art dans l'Italie Meridionale. Paris, 1904.

Besta: La Sardegna Medioevale. 2 Vols. Reber, Palermo, 1908.

BISCARI: Paterno, Prince of: Viaggio per tutti le antichita della Sicilia, 1817

Brolo: Lancia di: Archbishop of Monreale. Storia della Chiesa in Sicilia. 4 Vols. Palermo, 1880.

Butler: Ancient Coptic Churches of Egypt. 2 Vols. 1884.

Bury: Professor, Later Roman Empire and Eastern Roman Empire.

Chalandon: Histoire de la domination Normande en Italie et en Sicile. Paris, 1906.

CLARINVAL COMMANDER: Article on Tebessa in the Receuil of the Archicological Society of Constantine, Algeria, 1870.

DELATTRE : Rev. Père. Un Pélerinage aux ruines de Cartage. Lyons, 1906.

DIMARZO: Dizionario Topographico della Sicilia. Patermo, 1856.

Diehl: L'Afrique Byzantine, Paris, 1896.

Duprat, M.: Article on Tebessa in the Receuil of the Archwological Society of Constantine, Atgeria, 1897.

FINLAY: Greece under the Romans.

Freshfield, Dr. E.: In Archæologia. Vol. xliv., p. 383.

GAY: L'Italie Meridionale et l'empire Byzantin. Paris, 1904.

Garufi, Prof. C. A.: L'Archivio Capitolare di Girgenti. In Archivio Storico Sicitiano, 1903.

GIOVANNI, V. DI: Castello e la chiesa detta Favara di S. Filippo a mare dolce in Palermo, in Archivio, Storico Siciliano. Palermo, 1897.

Gregorovius: Rome in the Middle Ages. Trans. Hamilton.

GSELL, S.: Les monuments antiques de l'Algérie. Paris. 1901.

GSELL, S.: L'Algérie dans l'antiquité. Algiers. 1903.

Guerin, V.: Voyage dans la Regence de Tunis. 2 Vols. Pari., 1862.

Hodgkin: Ilaty and her invaders.

Holtzinger, H.: Die Altehristliche Architectur. Stullgart, 1889.

Jackson, T. G.: Dalmatia the Quarnero and Istria. 3 Vols., 1887.

Koch, P.: Byzantinische Beamtentitel. Jena. 1903.

Kaestner: De Imperio Constantini III. Leipsic, 1907.

LA MARMORA: Ite de Sardaigne. Tuvin. 1851.

Lapotre, A.: L'Europe et le Saint Siège (Le Pape Jean VIII.). Paris, 1895.

LENORMANT: La Grande Gvèce. Pavis, 1884.

Martroye, F.: L'Occident à l'epoque Byzantine. Paris, 1904.

Mas Latrie: Trésor de Chronotogie.

MERLIN: Publications of the Department of Antiquities in the Regency of Tunis.

MILMAN: History of Christianity.

Mossheim: Ecclesiastical History. Edited by Bishop Stubbs.

MURRAY: Handbook for Sicily, 1890.

NEALE, J. M.: History of the Holy Eastern Church.

Orsi, Professor P.: Articles on Camerina and Maceari in Byzanlinische Zeitschift, 1898-1899.

Paspates: Byzanlinæ Melelai, Constantinople, 1877.

Patricolo: Article on Delia Chapel in Archivio Slorico Siviliano, N.S. Anno V, Patermo, 1880.

PIRRI: Sicilia Sacra.

Riedesel, J. H. Von: Travels through Sicily, translated by J. II. Forster. London, 1772.

RODOTA: Dell Origine stato e progresso del rito Greco, 1758-63.

Rodd, Sir Rennell: Princes of Achaia and the Chronicles of Morea, 1890.

Saint Nom, Abbé de: Voyage Pilloresque Naples et la Sicile, Paris, 1783.

Salinas, Professor: On the Christian Lamp in the Palermo Museum and on the walls of Mount Eryx, in Archivio Storico Siciliano, 1883.

Scano, Dr. D.: Storia dell Arle in Sardegna, 1907.

Scobar: Calalogus Episcoporum Ecclesiæ Syracusanæ.

Seriziat, Commander: Article on Tebessa in the Receuil of the Archwological Society of Constantine, Algeria, 1868.

SLADEN: Sicily, 1904.

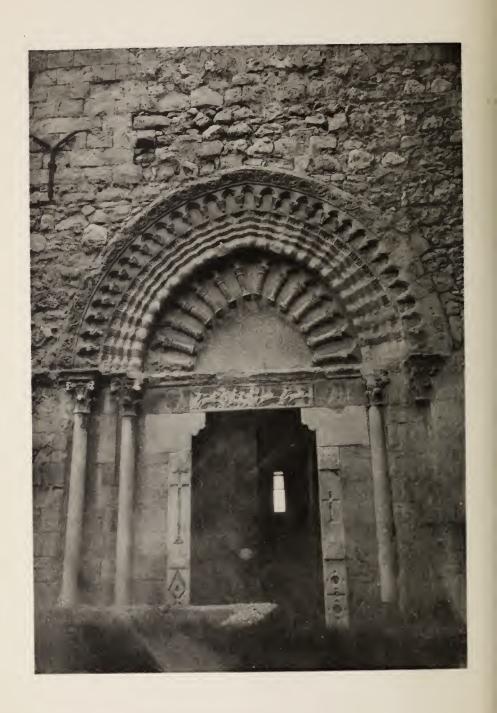
THEODORET: History of the Church. Bohn, 1854.

Wroth, W.: Imperial Byzantine Coins in the British Museum.

xxiv. ADDITIONS AND CORRECTIONS.

11	1.500	
Page.	Line. 23	There are no signs of a rib. See explanation in footnote 5 to page 104 .
12-16		The Cathedral at Syracuse is now in process of restoration and some recent excavations at the Chapel of S. Marcian have brought to light the remains of the Norman basilica. These works and the excavations at S. Theresa will be noticed in Vol. II.
24		Footnote 1., omit "and 680." Footnote iii, in the third line for "Constans II." read Constantine III." As the result of further research I have come to the conclusion that the Sta. Theresa Chapel belongs to the 5th Century and is consequently earlier than the others.
26		Footnote 1., for " 598" read " 698."
31	9	For "Amalo" read "Amato." The authority for this statement is not Amato but Geoffrey Malaterra. In the last line but 7 I should have said that the stone vault now appears to be a late addition.
36	18	For "S. Orsola" read "S. Spirito."
37		Views of the interior of the Trinita de Delia and a note on the inscription on the apse will be found in Vol. II.
71	1	These are real mason's marks. What I took to be a spear and the reed and sponge are a chisel and mallet. Similar marks in the cloister at S. Honorat and in the Kircherian Museum at Rome are illustrated in Vol. II.
87		The site of Cassiodorus' Monastery seems to have been at a place called Copanello, where Professor Orsi recently found the foundations of a trefoil chapel. It lies just below Staletti.
99		The Churches of S. Joseph at Gaeta, S. Costanzo at Capri and S. Maria delle cinque torri at Monte Cassino are illustrated and described in Vol. II.
122	Last line but three	The French name for this ornament is Coulicole.
123		Capital 23. Duplicates of this pattern will be found in the Capella Palatina at Palermo and at Cairo in the Mosque of Touloun.





NOTES LOOK

THE ANGEL OF THE PERSON

EASTY: -

PRENTA

Problem and Course to the process of the course to the process of the course to the process of the course to the c

_1

FAVARA.
(near Girgenti)
Chapel door in the Norman Castle

NOTES UPON

SIX ANCIENT CHURCHES

IN

EASTERN SICILY.

The ancient episcopal sees in Sicily were Syracuse, Camerina, Girgenti, Triocala, Lilybeo, Palermo, Termini, Cefalu, Tusa, Tyndaris, Messina, Catania and Lentini.

Syracuse as the oldest and as the seat of government till the Saracen conquest became the most important and in the 8th century the see was raised to an archbishopric with metropolitical jurisdiction over Sicily. In Syracuse itself the principal churches of interest are the rock cut chapel of S. Marcian, an ancient basilica above it now forming part of the nave of the Norman church of S. Giovanni, the cathedral, and fragments of the Norman church of S. Lucia. The following ancient churches described in these notes are in the outlying parts of the diocese: at Priolo a village about half way between Syracuse and Porta Augusta, at S. Theresa, a village on the railway to Noto, and Maccari, a deserted city on the lagoons near Pacchino and cape Passaro.

The other churches described in this chapter are situated in the dioceses of Camerina and Taormina.

PRIOLO.

Priolo is a station twelve kilometres north of Syracuse on the railway to Catania. The hamlet, a poor place with primitive houses, stands near the sea shore at the head of a wide bay between the promontories of Magnisi and Augusta. The former, known in classical times as Thapsos, claims to be the site of the earliest Greek colony in Sicily. The Athenian fleet of the great expedition against Syracuse is supposed to have sheltered in the roadstead protected by a sandspit from the S. and S.E. winds. The neighbourhood is full of classical remains, and one of the most important,

1. They varied from time to time, and at the Vandal Conquest of Sicily there were only nine.

2 PRIOLO

a mass of ruined masonry locally known as the torre de Marcello is, according to legend, either a trophy to celebrate the victory of Syracuse over the Athenians or a monument to commemorate Marcellus' expedition against Syracuse.

Dimarzo describes Priolo under the article on Mellili, the site of the ancient Hybla in the hills behind the village, and gives the district two other names, Aguglia and Mostragiano.

The church and the adjoining monastery of six cells, stand in a little close a few yards from the high road leading to Catania, about three quarters of a mile south of Priolo. Dimarzo describes it as a noble and most ancient temple, dedicated to S. Phocas, built of square blocks made of stone, and spoken of by Scobar and Pirri as built by one Germanos, a bishop of Syracuse in the fourth century. The local legend about this S. Phocas agrees substantially with the life of S. Phocas, martyr, bishop of Sinope in the second century. He was a patron of sailors.

Both church and monastery are abandoned though the former is occasionally used and served by the parish priest of Priolo. The latter is resorted to by pilgrims at certain seasons of the year in connection with the agricultural festivals and thanksgivings. The old custodian or lay brother keeps the key and lives in Priolo. According to Dimarzo the church was damaged by earthquake, possibly in the twelfth century, when the basilica over S. Marcian's chapel was destroyed.

The ground plan of the church is of the simplest character. It is a basilica with a nave of five bays terminating in a semicular apse covered with a semidome. The aisles on each side had no apses but ended in square walls. The north aisle has been entirely destroyed exposing the nave arches. These arches are round and the square piers supporting them are made of massive well-cut stones in the style of good Roman masonry. The accompanying sketch of them is taken from Professor Orsi's article.

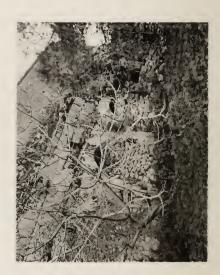
^{2.} Dictionary of Christian Biography.











NAME AND ADDRESS OF THE PARTY O . . Total Park Street

2 50 1164 June 3

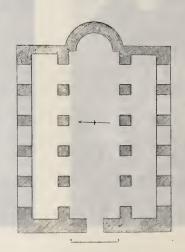
PRIOLO. (S. Phocas.)

above: — West front: cloister showing south door of the church and small wood door on the right leading to the cells above.

below:—Nave arches on the north side showing the three lower courses of the north aisle roof now ruined: main entrance with a cross above the arch.



Elevation N. side (Orsi).



Plan (Orsi).

PRIOLO 3

They are no doubt the square stones referred to in Dimarzo's description of the church.

The nave and aisles were originally roofed with stone barrel vaults. The nave vault sprang from a projecting stone cornice at 2.90 met. above the floor and close above the crown of the arches. These arches separating the nave from the aisles have been filled up with loose rubble, covered with cement and whitewash, and are now only 2.25 met. high above the floor; they are also the same width at the spring of the arch. From these measurements, I conclude that the present tiled floor is about a metre and a half above the original floor.

When the vault was broken, the nave was raised to almost twice its height and covered with a plain timber and tile roof. In this addition there are three windows, one over the west door, and two others opposite one another on the north and south sides in the clerestory about midway the length of the nave. The window on the south side is now blocked up by the monastic buildings, showing that they are later than the raised part of the nave.

The apse arch is 4.48 met. high from floor to crown, 3.83 met. wide and springs from two single moulded cornice stones, five inches thick 2.90 met. above the floor. The semi-circular apse, 2 met. deep, is covered with a semi-dome, and had one small square-headed light in the centre, now blocked up.

'75 met. from the eaves outside, the apse wall recedes slightly from the plumb, and is composed of cement, small stones and pieces of brick. The rest of the apse is made of rough hewn stones and rubble and has a low flat tiled roof. Almost all the outer casing of dressed stones has been removed, and only portions of it remain on each side of the base to a height of a metre above the ground.

The main door at the west end is 1.95 met. high and 1.32 broad, with a round discharging arch over it, not visible from outside. The jambs of dressed stone moulded plainly are comparatively modern. The letter "I," part of an inscription, is cut on the lintel.

The west front outside is quite plain and covered with plaster and on each side of the door are two rough benches of stone.

1. This feature points to a very early date and possibly Coptic origin. Ancient Coptic Churches of Egypt. A. J. Butler, 1884, vol. I, p. 9.

4 PRIOLO

The sketch shows the ruined north aisle. Above the arches there are three rows of large dressed stones inclining slightly inwards, forming the lower courses of the vaulted roof of this aisle. Above these stones on the roof is a heavy mass of cement inclining gradually from east to west and showing traces of a gulley pipe or conduit to carry water from the roof to a well, on the south side of the west door.

The entrance to the monastery is at the south-west angle of the nave, by a round-headed door leading to a square vestibule. Above the door is a lozenge-shaped stone, with a cross carved in high relief. This stone is set in cement. The vestibule has a plain vaulted barrel roof of stone and leads into a courtyard, closed on the south side by a wall, on the west side by the wing of the monastery, on the east by outbuildings, and on the north by the refectory and cells over it. The refectory with the cellar and two vestibules adjoining it originally formed the south aisle of the church.

The west bay is a cellar, the second and third bays are the refectory, the fourth a porch giving access to a door in the south side of the nave and into the cloister. The fifth bay was apparently used as a storeroom and led to the kitchen and scullery.

The arches on the south side of the refectory are partly filled with masonry, leaving square windows and arranged so as to provide window seats between the piers. The tables on either side are raised on a low dais, leaving a tiled gangway in the centre.

A small cloister of three round-headed arches runs along the north side of the court in front of the refectory, extending from the entrance to a stairway leading up to the cells on the first floor above the refectory.

This stairway consists of six stone steps rising to a landing and then nine steps more at right angles lead up to a corridor on the first floor. This corridor is lighted by windows at either end and gives access to four cells over the refectory, and leads to two more cells in a wing on the south side. A narrow door on the north side leads to a small wood gallery at the west end of the church.

I should add that, excepting the cross over the main entrance and a raised cross on a trefoil base over the store room door,











775483

I bear one or plant

La Company of the Com

OTH SHOOK IN CHARRING

1 Ro we do Herry

Commercial Control of the control of

y the set where a season is a constant to the

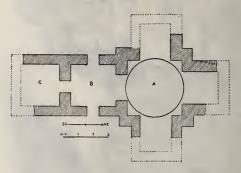


.

STA. CROCE IN CAMERINA.

(Bagno di Mare)

- 3. North side; and one of the circular vents drilled through the masonry.
- 4. My wife holding a reed in one of the vents on the south side.



Plan (Orsi).

there are no traces of ornament, decoration or mason's marks about the buildings.

Professor Orsi visited the monastery more than once and conducted a series of excavations; he has described it in detail and I have used his plan.¹

In its original state the exterior of the church probably resembled the old Servian church at Mostar in the Herzegovina. A good idea of the interior can be obtained from the photograph of the nave of S. Giovanni in Sinis in the chapter on Sardinia.

S. CROCE IN CAMERINA.

The so-called Camerina chapels lie on the bank of a small stream between the village of S. Croce in Camerina and the sea. Dimarzo in a footnote to the article on this place, says:

- "Non lungi della vasca (a fine fountain just outside the village)
- " osservansi por presso un orto avanzi di antico bagno di tre stanze
- "composto di pietre quadrate senza calce e macerie di simili
- "fabbricati sin al mare; puo credersi aver ricevuto acque dalla
- " vicina conserva."

The antico bagno is, I have no doubt, the Vigna di Mare chapel and that is the only mention of these remains I have found in the authorities.

There are two chapels, one called Vigna di Mare, on the bank of the stream a short distance west of the town near this fountain, the other called Bagno di Mare is about a mile and a half further south on the bank of the stream and among the sand dunes, about a quarter of a mile from the seashore.

The chapels and adjoining buildings are so similar in character and construction as to leave no doubt that they were built at the same time and by the same architect. They have the following principal features in common; a square nave covered by a dome, chancel, transepts and an annexed building on the fourth side consisting of two chambers, the ground plan thus forming a Latin

^{1.} For his article on this and the other churches, see *Byzantinishe Zeitschrift*, p. 1 publication of 18th January, 1898, and p. 613 publication 1899 (*VIII Band*) Leipsic Teubner.

cross. The only difference between them is, that the chancel at Vigna di Mare is on the north side, and at Bagno di Mare it is on the south.

The land they stand upon belongs to the princely family of St. Elia, to whose agent at Vittoria I was indebted for permission to visit the locality.

The nave of the Bagno di Mare is a little square chamber, built of large blocks of cut stone, covered with a dome made of eleven rows of square blocks, in decreasing sizes from spring to crown. The chancel is on the south side and the transepts on the east and west sides; but only the west transept remains perfect.

The dome is not supported on either squinches or pendentives. It is to use a colloquial phrase simply dumped down on to the vaults of the chancel and of the two transepts on three sides, and on the wall of the narthex on the fourth side. Though the diameter is considerably greater than the square nave little brackets or consoles are introduced into the angles of the nave as if to support the dome. In fact they are quite meaningless and in the existing edifice support nothing. The peculiarity will be best understood by reference to my sketch and photograph of the bracket at Vigna di Mare, where I have placed a white cloth on the top to show that it does not support any superstructure. Possibly these brackets were intended either to carry the stone ribs of a cross vault or wood beams for a flat roof. In either case the dome would then be an addition. Another curious feature about them is that each has two large holes on either side bored right through and also through the dome.

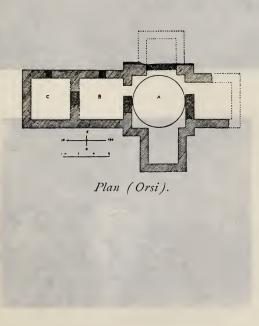
It will be noticed that the transepts are not built true to the centre of the nave. The east transept has disappeared altogether, and the arch leading to it is blocked up. The west transept is perfect, has a square end and is covered with a fine barrel roof of well cut stones laid in symmetrical rows; only a portion of the west wall of the chancel stands, and the arch to it has been filled up and a modern door made in it.

A small door in the north wall of the square nave and on the east side of it leads to the two adjoining chambers. Neither this nor the present main door are in their original position, but both have old jambs with mortice holes. The original access to the

STA. CROCE IN CAMERINA.

(Vigna di Mare)

North side spring of the cross vault (Vonte d'arêtes) which originally covered the nave. There is no rib to the vault (p. 104 foot note 5). Above the spring a white cloth; above the cloth the square stones of the dome. The two breaks on either side of the spring are the vents pierced through the masonry showing that they were drilled after the building was crected; on the left and right the chancel and transept arches.



ō

I SALL TO

Total of

STA CHOCK I CANTERIN

There of New

North set spring if the case and (1 and more than and the country that are considered the case of the country that are considered the country that are considered the country that are considered the country that the country that

The same of the sa

manufactured to a







church seems to have been by a door in the east wall of the first chamber or narthex, and then by the door in the partition wall between the narthex and the nave. The main building was lighted by little square windows in the dome over the chancel and transepts.

The two chambers are nearly square, that adjoining the nave being slightly larger than the other. Both are covered with waggon vaulting of well-cut square stones, the spring of the vault receding three inches from the wall and making a kind of cornice. The former may have been the narthex, the latter the baptistry. Each chamber was lighted by little windows or apertures of no interest. The window on the east side of the narthex above the main door has a bevelled cill and below it are two little apertures which look very like medieval lepers squints cut slantwise.

The following are the measurements:—The nave 3.80 met. square. The east and west arches are 2 met. wide, and 2.50 met. high above the present floor. The west apse is 2.80 met. long. The crown of the dome stands 5 met. above the present floor level; the latter has not risen much above the original. The first chamber is 2.90 met. long from south to north, and 2.80 met. broad; the height of the vault 4.55 met. from the floor; the second chamber is 2.60 met. square and 4.5 met. from vault to floor. The arch between the chambers has been broken, leaving an aperture 7 feet wide. The average width of the walls is 0.65 met.

The plan and elevation of the chapel of Vigna di Mare are similar to the Bagno. The two adjoining chambers are at the south end of the building instead of the north, and the dome is of higher pitch and more perfect than the Bagno. The chancel and transepts have been entirely destroyed.

The dome is composed outside of large blocks of cut stone, and inside of smaller cut stones arranged in nine rows and diminishing in size from spring to crown. The lowest row is composed of narrower stones, and they rest on the chancel and transept arches and on the south wall.

The peculiar consoles or brackets in the angles of the square occur in this building also and they have the same holes bored through them. These holes are about 6 inches in diameter and are carried right through to the outside of the dome. In the photograph my wife is holding a reed in one of them. Professor

Orsi suggests that they were intended for poles to support a tent or awning, but I think they were more probably cut when the Saracens turned them into baths, and that they served some purpose connected with the heating.

The first chamber or narthex adjoining the nave is in fair condition, but the second is almost gone. The entrance to the chapel was by a door in the wall of the narthex and the second chamber was connected with the first by a door in the party wall. Both chambers have strong barrel vaults made of well-cut square stones, and there are traces of cement on the roofs outside.

The nave inside was lighted by long narrow slits in the dome placed at the cardinal points over the transept and chancel arches and the south wall. The original floor of the nave now covered with fallen stones and rubble, was about three quarters of a metre below the present level.

The measurements are as follows:—The nave 3.65 met. square; average width of walls, '90 met.; chancel and transept arches, width 2.10 met.; height above the present floor, 1.70 met.; height of the dome inside above the present floor, 4.30 met.; length and breadth of the first chamber, 3.40 met. and 3.75 met., and of the second chamber, 2.5 met. and 3.75 met.

The chapels at Malvagna and Maccari are so similar in general plan, appearance and construction as to justify a conjecture that they were built about the same period and by the same architect. The materials used in the latter are chiefly large cut stones, probably taken from earlier buildings, and in the former, rubble, bricks, blocks of lava and cement. The Maccari chapel is consequently in much better condition; moreover it is not exposed like Malvagna, to the disintegrating effect of frost and snow. Both buildings owe their comparatively good state of preservation to a thick layer of cement of a very hard kind covering the domes.

MALVAGNA.

The village of Malvagna is situated about half-way between Castiglione and Randazzo, on a spur of the Nebrodian hills, facing the northern slope of Etna. Edrisi does not mention the village,

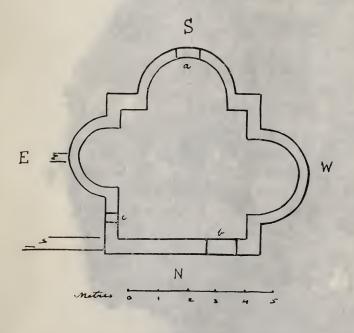
MALVAGNA.

The S.W. angle of the chapel; the S. apse pierced by a modern door.

My wife watching an eruption on Etna

On the plan; a, modern door; b, ancient door now blocked; c, niche.

The fragments on the East side mark the room or cell: see plate 7.

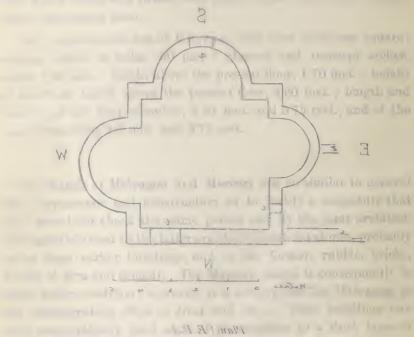


Plan (E.F.)

WALLAG11

The S. W. angle of the hapel the S. no. place My ofe reality an eruption on Et a

The fin want on the Ear rid wark in some action which



and the section of th









Parallel and the second second

141 March 18

THE SALE AND THE ATTENDED TO A STATE OF THE SALE AND A MARKET.

Contract of the contract of th

The bedoes possible

the last transfer that the state of the stat

dot = To

To fire four or a second to

MALVAGNA.

The S.E. corner of the chapel showing the S. apse with a modern door, the E. apse and a part of the wall of the cell.

though he speaks of the neighbouring township of Mojo. Dimarzo mentions Malvagna and also the chapel as

"una fabbrica quasi intera appellata cuba dai terrazzini," and speaks of extensive ruins of walls, of cisterns, tombs, urns, lamps, and money found in the district, indicating an ancient locality of importance. The chapel is not mentioned by either Fazello or the Principe di Biscari; Murray's handbook speaks of it as one of the few relics of the Greek Empire now extant in Sicily.

The chapel, locally called the Cuba, is situated (and I describe its position with some detail, since I had much difficulty in finding it) on a plateau at the foot of a hill below the village of Malvagna. It is about half a mile north of the high road leading from Francavilla to Randazzo and is reached by walking up a little brook spanned by a culvert two hundred yards east of the entrance to the village of Mojo. The latter and Malvagna gives their names to a station on the Circum-Ætnea railway, about two miles south of Mojo.

The chapel is a square chamber with semi-circular semi-domed apses on the west, south and east sides; the north side is a plain wall and contained the main entrance which was not placed in the centre, but a little on one side so as not to face directly on to the altar in the central apse. The square is covered by a flat dome resting on the north wall, and on the arches of the apses, and supported in the four angles on squinches. The door cut into the central or south apse, shown in the photograph, and the remains of a chamber on the east side are of later date.

The features immediately noticeable inside the building are that the lower half of the flat dome is octagonal, and that the eastern apse is not only smaller than the others, but is on the south side of the east wall leaving room for a little niche on the north side. What this niche may have been intended for it is impossible to say. But if these apses were intended to be used as prothesis, altar and diaconicon respectively, then the eastern apse would be the prothesis and the niche may have some ritual significance.

The dome is well-made of small blocks of stone and lava, roughly cut, arranged in eleven rows, and set in cement. The roof outside is also covered with a thick layer of this material. The squinch arches in the four angles are made of lava blocks similar in construction, but of rougher work than those at Maccari.

The arch of the west apse is made of thirteen well-cut blocks of stone and lava placed alternately like those in the S. Theresa, Cuba.

Of the little square chamber on the east side, only the north wall and a fragment of the south wall on the top of the roof of the east apse remain. From the latter circumstance I conjecture the chamber to be a later addition.

The chapel is now used as a tool shed, but from a circular tank sunk in the floor and lined with cement, and portions of a square tank with a lipped gutter close by, it would seem that at one time it was used for a wine press.

The following dimensions must be taken as approximate only:—
The nave 4.48 met. square; average width of the walls 1.75 met.; width of the two larger apses 2.75 met.; depth of the same 1.30 met.; height of two arches 3.25 met.; width of the east apse 2.10 met.; depth of the same 1.30 met.; height of this apse arch 3 met.; main door, height 2.50 met., width 1.30 met.; height of the dome above the existing floor 5.90 met.; and it has eleven rows of stones from spring to crown.

MACCARI.

Maccari is situated about ten miles south of Noto on the road to Pacchino and close to the seashore. The chapel stands on the north end of a narrow peninsula surrounded by the lagoon of Vindicari and connected with the mainland at the south end. The spot is locally known as "citadella."

and, judging by the remains in the adjacent fields, must have been a place of considerable importance. This spot commands a fine view of the seashore to the east, the lighthouse and headland at cape Passaro to the south, and the hills over Noto towards the north. The country to the west, well cultivated, enclosed in stone fences and wooded with large olive and carob trees, has an appearance of considerable prosperity. There is now much malaria in the district, and the desertion of the town is no doubt to be attributed to it.

Edrisi mentions it thus in his itinerary:

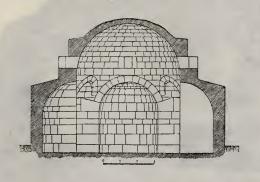
"Da Marzameni a dahlat'ibn dikamî (cala d'ibn dikamî anche oggi

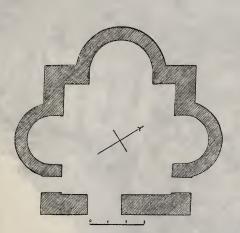
" Porto Vindicari) sei miglia."

According to Dimarzo this spot is the site of the ancient Ichana

MACCARI.

S.E. front of the chapel.

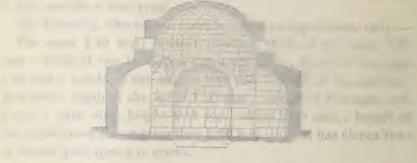




Elevation and Plan (Orsi).

TARKET AND THE COMMENT OF THE PARTY OF THE P

S. E. Inort at the cape



and the same and the same of the same and the To depet during on the the three set the section of the the post from least A Caraguint of the Party and the last transfer to the South State State of the State State of the Stat the state of the s to the or Elization and decrease

the state of the distance of the state of th

A book and over the second for a second follows.









63

mentioned a charge and not as a company on the com-

and the same tone who be

produce the first the state of the page the hadron of

VACCANI

South apse and side door, shoroing the step betters

to I conto I c

The bound of the second of the

the state of the s

MACCARI.

South apse and side door, showing the step buttresses and the square projecting stones in the drum of the dome.

mentioned by Pliny, and not to be confused with Machara mentioned in Cicero's oration against Verres with which Fazello identifies it. The latter, quoted by Dimarzo, describes it as

- " una salina alla dicui bocca il porto detto Fenico da Tolomeo,
- "Naustatmo da Plinio ed oggi Vindicari Vedonsi molte
- " vestigia di edifizii Vi ha un tempio orbiculare ed a volta
- " travagliato con antiquo lavoro da pietre quadrate e talmente ancora
- "intero che non in antiche ma nei tempi dei Cristiani sembra
- " costruito al Salvatore cui ora e addetto."

He also mentions another building of the same form which has fallen in ruins.

Paterno drily observes that the ruins do not repay the fatigue a visit entails.

This chapel is also a square chamber covered by a flat dome and semi-circular half domed apses on the south, west and north sides, forming chancel and transepts. It is built of large blocks of local stone roughly cut, and the dome and apse roofs are covered with a very hard cement. Some of the stones are so large as to suggest that they have been taken from older buildings, though Professor Orsi does not consider that there are any traces of a classical town on this site.

There are three entrances. The main door is placed a little to the side of the east front, and not in the centre. There are two small round-headed doors in the south and north walls on the east side of the respective transept apses. This arrangement of side doors will be found in the Norman Greek chapel, near Castelvetrano, called the Trinita di Delia. The top of the east front has perished considerably, but enough remains to show that the wall was carried up towards the centre in the way of a rudimentary façade.

The dome is counterweighed by a low circular drum outside, and further supported at the four angles of the square by little step-shaped buttresses. On the south side of the drum there are two projecting square stones, visible in the photograph, but their purpose is not clear.

The dome inside is well built of ten rows of cut stones of diminishing size from spring to crown, supported by squinches in the angles. It is in every respect better finished and more substantial than the dome of the chapel at Malvagna.

The interior was lighted by little square windows above the apse arches and in the centre of the east front. There are also traces of a window in the north apse visible on the outside, though I could find none inside; but it must be remembered that all these windows are merely small square apertures without ornament, and they may have been blocked up in later days when the buildings were used as storehouses and shelters for cattle.

The whole of the inside of the church is blackened with smoke, and there is no trace of decoration or painting.

The dimensions are as follows:—

The nave 6.40 met. square; average width of the walls 1.5 met. The north apse 3.50 met. wide, 2.50 deep, and the height of its arch 4.10 met. The other apses are 2.75 met. wide and 2 met. deep, and their arches are 4.10 met. high. The main door is 3.50 met. high and 2 met. wide; the side doors are 2.10 met. high and .98 met. wide. There are 10 rows of stones in the dome from spring to crown, and the latter is about 6.50 met. high above the existing floor level. I should add that the floor in the apses is raised a step above the nave.

S. THERESA.

The S. Theresa chapel, locally known as the Cuba, stands in the middle of the farm-yard or fattoria of Mr. Vincent Vinci. It it an hour's drive south of Syracuse, near the railway to Noto, and about a quarter of a mile from the sea shore. It is almost completely buried in the ground, and a sixteenth century martello or watch tower has been built on the dome. This is now used as a country house by the Vinci family.

I have been unable to identify this chapel in any of the old authorities. It is situated a short half-mile to the east of the railway from Syracuse to Noto, near the S. Theresa station. According to Dimarzo all this district, bordering on the sea shore from Lognina by Longarino to Cassibile is full of ruins, aqueducts, tombs and baths of the classical period.

The ground plan of the S. Theresa Cuba, is similar to that of the last two chapels, that is to say, the square nave is covered with a low dome and has on three sides chancel and transept apses, and a porch or narthex on the south side. The roof of the latter

MACCARI.

N.W. angle of the chapel, showing the S. & W. apses: the step buttresses: and on the right, one of the square stones let into the drum of the dome.

to a stage of the short of the common to

IN W and he of the chart, showing the Second II. again the stop millers are not the right, on the square stoms he into the iruns of the show

The Cabe and the Alberta Cabe and the Cabe a















SET THE VEST Male and the state of the state the way the term of the state o The Martely over one some of the last on the dome of the chapel.

the spelled I to letter from I don to a one top it is By the stairance from the Courses of streets of the area to as as to be fire than the half are maken makens. It correctes the larger number of the

The true day He warther the in over

Elevation A. Grand level A Mission of the large in the Mortelle tower

To fair part 13:10 De colleged of the contract of the contract

STA. THERESA.

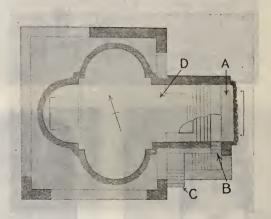
Chapel called the Cuba.

I. The nave sketch, E.F.

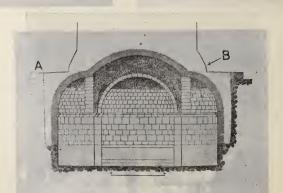
2, 3. The Martello tower and stones at the base built on the dome of the chapel.

Two views; sketch by my wife.

4. The central or W. apse.



The sketch I is taken from A; the door on the left is B; the stairway from the Courtyard above is C; the arch is at D; it has now been blocked with modern masonry. The springs of the barrel vault appear on the wall on the left.



Elevation. A, Ground level. B, Masonry at the base of the Martello tower.

Elevation and plan (Orsi).

has fallen. The nave is covered by a low dome, built of stones laid in rows resting on four arches and simple pendentives. The arches are all of the same size, and made of well cut blocks of stones and lava placed alternately. The arches and the vaults of the chancel and transepts spring from a cornice, and judging by the dimensions of the building, the present floor must be at least a metre above the original level. Mr. Vinci told me that he did not like to excavate for fear of weakening the foundations and disturbing the superstructure. The nave was lighted by two long narrow slits in each semi-dome of the transept apses; the walls of these transepts are faced with cut blocks, and the semi-dome roofs above are composed of smaller uncut stones set in mortar.

The narthex floor is covered with débris of the roof. Professor Orsi excavated it and found that the floor was raised in a succession of low steps cut in solid rock and that a small door on the south side, approached by a flight of steps, led down from the ground level. The very rough sketch will show the narthex as I saw it; the arch of the small door will be seen in the left-hand corner, as well as the spring of the arches supporting the barrel roof.

Not the least interesting part of this chapel is the curious position selected for it. The architect first excavated the site in the rock and then built the chapel in it at a level so far below the ground as to leave little visible from outside.

The dimensions are as follows:—The nave 6.75 met. square; average width of walls, 1.35 met. The four arches supporting the dome, 5.50 met. wide, and there are 21 stones in the chancel arch. The transepts are 2.66 met. deep, and the chancel about .50 met. deeper. The dome is 5.30 met. above the present floor; length of the narthex, 5 met., width 5.50 met. The present floor appears to be about .75 met. above the original floor.

It will be seen that all these chapels have certain leading features in common: a cruciform ground plan, a square nave covered with a flat dome with apses on three sides, representing chancel and transepts. The arches and windows in all are round-headed, and each building is situated in or near a burying-ground.

The Sicilians attribute them to the Saracens, and call them cubi and baths, but it seems to me there can be no doubt from the style and materials used, that they are Greek buildings, and from their proximity to burying-grounds that they are places of worship.

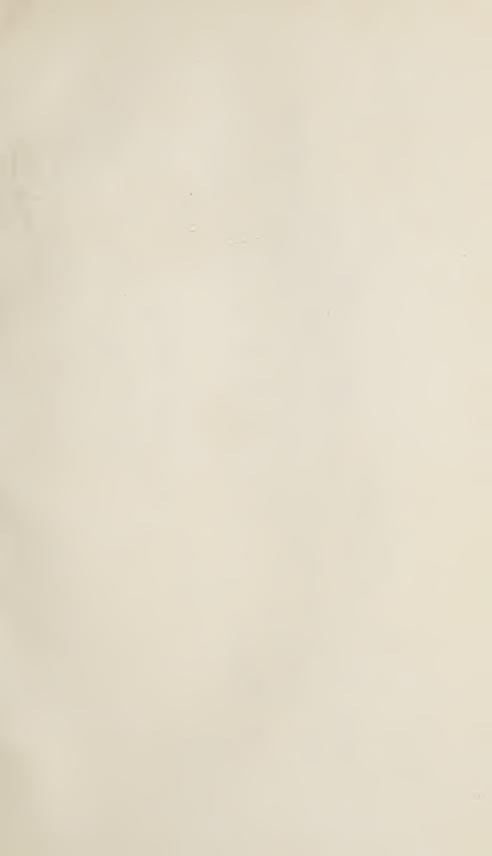
Unfortunately they are all devoid of any ornament and decoration, and I could not find even the carved dedication crosses so common on Byzantine buildings.¹

The domes of all three churches spring directly from the arches and not from a drum, showing that they are of early date. At first the Maccari dome might appear from the outside to be supported on a well-defined drum about three feet high. But a closer inspection inside will show that this drum in reality is a device to counterweigh the outward thrust of the dome, and that by way of further support little buttresses in the shape of steps, have been applied to it at the four angles of the square nave. The same arrangement of buttresses will be seen in the church of SS. Sergius and Bacchus at Constantinople, and this feature is so marked and distinct that it seems reasonable to infer that the architect of Maccari copied them from the church at Constantinople.

The Cuba, however, is not only better finished but a more complete building, inasmuch as it has a nave or narthex, while in the other two the west end terminates abruptly in the wall of the square supporting the dome. But the main difference between them is in the method of supporting the dome, and from the fact that the dome of the Cuba is supported on plain pendentives and those of Malvagna and Maccari are on squinches, I thought the former must be older, assuming that the squinch was a later architectural development; but recent discovery by the Austrian explorers of a squinch in the great church at Ephesus, goes to prove that the use of the squinch extended over a very long period. It is found in conjunction with the high pitched domes in the Norman Greek churches of Palermo, and, indeed, in the renaissance buildings of the sixteenth century in Western Sicily.2 Where and by whom the squinch was first used remains to be seen, but so far as I am aware it has never been met with in a classical building, and I expect it will prove to be Sassanian and the earliest examples found in the Euphrates valley.

^{1.} An interesting chapel at Nona has the same general features, and for a plan and picture of it, see / almatia the Quarnero and Istria, by Jackson, vol. I., p. 342.

^{2.} Compare the chapel of the Trinita di Delia, near Castelvetrano; also the church of S. Egida at Mazzara, the 16th century chapel in the Cathedral at Mte. S. Giuliano, a chapel in the church of the Addolorata, also on Mte. S. Giuliano and the chapel of S. John, attached to the famous Norman church of the Madonna outside Trapani.



Taormina Noto Rossolini Rometta Vittoria Groce + Maccari W.C. Passaro atama Lipari S Islands Malvagna Randazzo Priolo 5 Milazzo S Theresa Tyndaris Mt. Etna Camerina Val di Lox Terranuova Cefalu Favara Val de Marrara Termini+ Girgent Heraclea Sciacca Marsala Islands

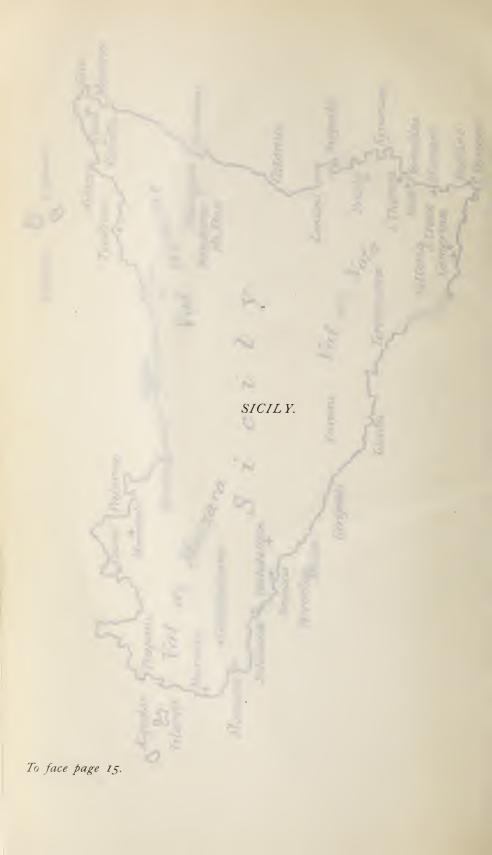
NYKYIKA

OPEN THESE CREMENUS

SIGIL F

WILL SARIN PRODUCT

To take page 15.



NOTES

UPON THESE CHURCHES.

The ancient churches I have been describing seem to me to fall into two groups. S. Phocas at Priolo and the two Camerina chapels come in the first and earlier group, and they belong in my view to the pre-Justinian period. The churches at Malvagna, Maccari and S. Theresa come in the second and later group, and they were built in the post Justinian and much later period to suit the requirements of the Greek rite.

I need scarcely say that in the absence of inscriptions, ornaments or contemporary documentary evidence, it is a difficult matter to fix even an approximate date for these buildings. All that can be said with any degree of confidence is that the earliest cannot be older than the time of Constantine, and the latest are certainly older than the Norman conquest, and, presumably earlier than the general occupation of the island by the Salacens. But while S. Phocas at Priolo and the Camerina chapels have nothing Byzantine about them, Malvagna, Maccari and the Vinci Cuba were obviously built, if not by a Constantinople architect, at least by some one who was quite familiar with Byzantine models. S. Phocas is in my opinion not only very ancient, but one of the oldest churches in this part of Europe. It is not older than the middle of the fourth century, for though Christian communities existed in Sicily within the first century after our Lord's ministry, and continued to increase in spite of the persecutions they were subjected to, these persecutions led the Christians to worship underground, and there cannot be much doubt that, in Sicily at any rate, no churches were built in the open till some considerable time after the edict of Constantine.

THE EARLY PERIOD.

The rock cut chapel of S. Marcian, at Syracuse, is popularly supposed to be the earliest Christian place of worship in Sicily. There is a local tradition, founded upon documentary evidence of a

relatively late date, that S. Marcian was sent to Syracuse by the Apostle Peter, and that S. Paul preached there on the occasion of his visit recorded in the Acts of the Apostles. Authorities differ as to the date of it, and also of four capitals carved with the emblems of the Evangelists in the angles of the dome. Of the antiquity of the church itself and of some carved maltese crosses, there can be no question. But the four capitals look to me to be Norman imitations of early Byzantine capitals, and they are inscribed with a latin legend.

Beside the existing Norman church of S. Giovanni, situated immediately above the subterranean chapel of S. Marcian, there are the foundations of a very early basilica with aisles and a single apse at the east end. Barreca is of opinion that this building was destroyed in a great earthquake in the twelfth century, and only the nave was rebuilt by the Normans. If that were so, and a flower ornament of Norman character on the bases of the nave pillars, supports the view, then this basilica must have been destroyed a second time, and S. Giovanni rebuilt to take its place, for the last bay of the basilica now forms the central part of the nave of S. Giovanni and contains classical pillars. From these it would seem that either the basilica was an ancient temple converted into a church, or was built with materials taken from a classical building near by.

The present Cathedral of Syracuse, formerly the temple of Minerva, also claims to be one of the earliest churches in Sicily. It is so well known that I need not describe it. The conversion of the temple into a church has been usually ascribed to Bishop Zosimus in 640, of whom I shall have something to say presently. According to Gregorovius the temple had been converted into a church by the time the Emperor Constans II. came to reside in Syracuse twenty-three years later. The date of the conversion is, however, according to Gregorovius, uncertain, and it is unlikely that Belisarius effected it. The church was dedicated to Maria Theotokos,² and the student of early church history will recollect that this dedication, Mother of God, became a catchword of the Nestorian controversy which involved the question whether the

^{1.} Storia della Chiesa, vol. I., cap. 1.

^{2.} Rome in the Middle Ages: trans. Hamilton, vol. II., p. 162.





Mile of the second

To see the control of the control of

BRUNZE LAMP.

Sound on Selferth

And the real allers of the second of the sec

The state of the party of the state of the s

BRONZE LAMP.

Found at Selinunto.

Now in the Palermo Museum.

Blessed Virgin should be called the Mother of God or as Nestorius held only the Mother of Christ.²

During the fourth and fifth centuries the Church was distracted by the Donatist and the Arian heresies. The Sicilian church was directly concerned in the former, and Bishop Crestus of Syracuse, the first Sicilian bishop whose name is recorded as taking part in a Council, was summoned by Constantine to the Council held at Arles in 314, to judge the Donatists. He attended with his deacon, and the terms of the Emperor's letter of summons have come down to us.3 There is an interesting relic in the museum at Palermo relating to the Donatist controversy. During some excavations undertaken at Selinunto in 1882 in the temple ascribed by Schubring to Hercules, a bronze lamp was discovered between the tenth and eleventh pillars on the north side of the nave counting from the north-east corner. This interesting object, found broken into two pieces, was restored by Professor Salinas and deposited in the museum of Palermo. Owing to the inscription Deo Gratias, he attributes it to an orthodox community in the fourth or, at the latest, the fifth century. Deo Gratias was the catchword or war-cry of the orthodox party, Deo Laudes that of the Donatists, as appears from a passage in S. Augustine of Hippo's psalm giving a history of the heresy.

" Vos Deo Gratias nostrum ridetis. Deo Laudes vestrum homines " plorant." $^{2}\,$

There is no evidence to show whether the Christian community here survived either at the time of the Saracen invasion or the Norman conquest. But this lamp, a gravestone in the Palermo museum and numerous tombs and fragments, prove the existence of what must have been one of the very early Christian colonies, and the explorer Benndorf claims to have found traces of a chapel in the ruins of the temple locally identified as A.

- 2. Bury's Later Roman Empire, vol. I., p. 189.
- 3. Storia della Chiesa, vol. I., p. 191, from Eusebius.
- 1. Archivio Storico Siciliano, New Series, Anno VII., fasc. I.-V., p. 132. 883 Article, by Prof. Salinas. There is another lamp of the same pattern, but without the inscription, in the museum at Cagliari in Sardinia. Upon the controversy, see Bury, vol. 1., p. 194.
- 2. Psalm CXXXII., 6 (quoted by Prof. Salinas). See also Bury, vol. I., p. 194, in a footnote.

No Sicilian bishop appears to have attended either the Council of Nicea (325) or the Council of Sardica (344 or 347). Only five Latin bishops with two Roman legates are recorded as having attended the former, and the omission of Sicily from the Synodical letter addressed by the bishops assembled at Sardica to the Church at large is the more remarkable since Sardinia and Calabria are mentioned.

PRIOLO AND CAMERINA.

There is a tradition,¹ I am afraid it is nothing more, that the church at Priolo was founded by Germanos, bishop of Syracuse in the fourth century. There is another tradition that this bishop was involved in the Arian controversy: that he first sided with the Arians, and then changed his mind and took part in the Council at Sardica.²

In the Synodical letter from the bishops assembled at Rimini (359), addressed to the Emperor Constantius, the following passage occurs: "... When we had assembled according to your "Edict to deliberate on the doctrines of the Faith, we were "presented with a formulary drawn up by those disturbers of the "peace of the church with whom Germanius, Auxentius and Caius "are now associated. The doctrines set forth in this formulary "were blasphemous," etc.²

In speaking of the church over S. Marcian's chapel Barreca says:—

- "Una lapide con iscrizione Greca esistente nel Secolo XV. nella
- "chiesa del Castello Maniace in Siracusa, e riportata in latino dal "parroco Allesandro Anguillara di quell'epoca attribuise a Germano
- " vescovo di Siracusa nella seconda metà del IV. Secolo l'erezione
- " e la consacrazione di parecchie chiese." ³

Apart altogether from the question whether Germanos was the founder or not, there is no reason why this church should not date from the middle of the fifth century. But his identity, or his connection with Syracuse, with the church or with the Council of Sardica, seem to me to rest on very slender foundations.⁴

- 1. Pirri, Sicilla Sacra, vol. I., p. 603, Ed. 1733.
- 2. Theodoret, History of the Church: Bohn's translation, 1854, p. 104.
- 3. Barreca in Catacombe in Siracusa, p. 82, quoting Privitera, vol. II., p. 616.
- 4. Storia della Chiesa, vol. I, p. 196.









4- 1

When the state of the state of

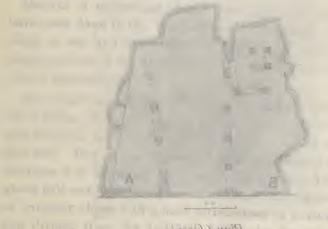
ROSSOLINI

Ki k cut un h.

I. Interior Is a. 1. F. P.

2 The ment and 2 ame or 13.

1. inerio com D



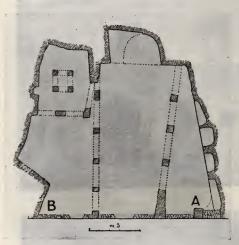
Plan (Oracl)

Ti Jave paye 10

ROSSOLINI.

Rock cut church.

- I. Interior from A. E.F.
- 2. The main and 2 side doors.
 - 3. Interior from B.



Plan (Orsi).

Whoever the founder of S. Phocas may have been, it is certainly a building of great antiquity. From the character of the masonry and the stone waggon vault of the roof it might certainly be earlier than the reign of Justinian. I hazard a conjecture that it was built by some of the monks who sought refuge in Sicily during the fifth century, either from Italy after the sack of Rome by Alaric, or from Egypt where the Eutychian heresy was then the national religion or, as seems to be more likely, from Africa after Carthage was taken by Genseric.²

It will be remembered that Sicily, and in particular this part of it near Syracuse, was on the trade route between Ephesus, Syria, and Egypt, and Rome and Gaul, and in the way of constant and considerable intercourse with the great centres of Christian activity at Antioch and Alexandria.

Records of migrations of the more celebrated of these monks have come down to us. S. Hilarion and his deacon visited southern Sicily in 363, and appear to have spent a year in the island in the neighbourhood of the modern Pacchino on the coast, or in the hills behind Spaccaforno.

The locality usually pointed out as the scene of his labours is the Val d'Ispica, where there are numerous caves. The rock-cut chapels and dwellings at Pantalica and Pallazuolo Acreide may belong to this date. One of the largest and most accessible of these rock-cut churches is at Rossolini, a station on the Syracuse Vittoria Railway about half-way between Noto and Modica. This church is a basilica of irregular shape with a nave terminating in a semi-circular apse and divided from the aisles on both sides by round arches on square piers. In one aisle there are some tombs cut in the side, and at the end of the other aisle there are the remains of what seems to have been a kind of canopy in the roof. This church has now unfortunately been turned into a wine cellar, and the paintings which are said to have existed, completely destroyed by smoke. I reproduce the plan given in Professor Orsi's article in Byzantinishe Zeitschrift, and a photograph of the front and of an arch and pier in the nave.

^{1.} Finlay, Greece under the Romans, vol. I., p. 213.

^{2.} Storia della Chiesa, vol. I., p. 404: S. Rufinianus, mentioned in the life of S. Fulgentius, was a refugee from Africa.

About fifty years after S. Hilarion another noted man known in Sicily as S. Philip d'Agira or Argiro, visited the island; the country also is full of places dedicated to or named after S. Calogero, which I take to be merely a generic name and to indicate the presence of a monastic settlement or a hermit's cell. The precise date of S. Phillip's arrival in Sicily is not known but believed to be shortly after Alaric's sack of Rome when many priests and monks fled from Italy to Sicily. S. Phillip came from Rome by way of Reggio and settled at Agira on the west slope of Etna. The tradition concerning him is that he was sent to purge the regions of Etna and Agira of the wicked spirits who had come to infest it after the destruction of Solomon's temple in Jerusalem.\(^1\) This legend refers no doubt to paganism which lingered for a long time in the more remote parts of Sicily and in spots where the later Greeks and the Romans feigned to locate the home and doings of the gods of mythology.

I can find no evidence of a persecution by the Vandals, at any rate in this part of Sicily, so continued and systematic as to make it impossible for S. Phocas and the Camerina churches to have been erected during the fifth century.

Finlay observes that Genseric's piratical incursions into Greece were neither very extensive nor very successful² and the same I think may be said of the raids into Sicily, for Marsala taken in the first raid (440) and retained by Genseric when he purported to cede Sicily to Odoacer (476) is the only permanent settlement recorded. Upon this transaction Martroye observes that there is reason to think that Genseric did not cede Sicily, which he no longer possessed, but only renounced, in consideration of the tribute, all claims to the territories which he had previously occupied.3 There is, however, no satisfactory evidence that the Vandals ever had a permanent occupation, if indeed their naval forces were large enough to effect and retain it.4 In any case their domination over Sicily was too brief and intermittent to admit of a systematic persecution of the orthodox Church in Sicily as in Africa. Moreover, persecutions were not always unconnected with political motives, and in Africa the conciliation of a considerable section of the population may have made persecution expedient, if not a necessity, for I gather that the

- 1. Storia della Chiesa, vol. I., p. 211, footnote 2.
- 2. Finlay, Greece under the Romans, vol. I., p. 271.
- 3. Martroye, p. 190. 4. Diehl, l'Afrique Byzantine, p. 13.

successful occupation of Africa, if not the coming of Genseric himself, may probably be attributed to the Donatists. The Vandals therefore had a local and political reason for oppressing the Orthodox Church in Africa which did not exist in Sicily.

Genseric died in 477 and was succeeded by his son Hunneric and his grandsons Gundamund and Trasamund. Hunneric occupied the Vandal throne for seven years and his reign was marked by severe persecution of the catholics in Africa. Gundamund succeeded him in 484; and in the same year Theodoric became the ruler of Italy, giving his sister Amalafreda to Trasamund in marriage and settling Marsala on her as her dower. Trasamund succeeded Gundamund in 496 and reigned in Africa till 523, dying three years before Theodoric, and leaving his wife Amalafreda surviving. These two princes, Theodoric and Trasamund, reigned over Italy, Sicily and Africa during the same period and for nearly thirty years. During that time an insurrection in Sicily (522) was crushed by Theodoric. Trasamund in Africa was succeeded by Hilderic, and Theodoric in Italy by his grandson Athalaric then a boy, Amalasuntha his mother being appointed Regent. The feud between the reigning houses of the Goths and Vandals came about by Hilderic's treatment of Amalafreda. He had imprisoned her for conspiracy and, so soon as her brother Theodoric was dead, he put her to death.

Hilderic continued to rule Africa till 531 when Gelimer seized his throne and held it for three years, being in his turn conquered and sent a prisoner to Constantinople by Belisarius. Belisarius then sent a mission to the Goths in Sicily claiming and eventually seizing Marsala upon the ground that by Genseric's cession to Odoacer it formed part of the Vandal kingdom. Justinian ignored Amalasuntha's protest¹ and the conquest of the rest of Sicily was proceeded with and accomplished by Belisarius in 536. It was not, however, till sixteen years later (552) that the Goths were finally driven out and during that time Totila had conducted a successful campaign against the Greeks and raided Sicily for a short time in 548.

There is very little evidence as to the condition of the Church in Sicily during this long period. S. Gelasius was Bishop of Rome

Martroye, pp. 173-174, translates (from Procopius) Amalasuntha's letter to Justinian.

from 492-496, that is at the commencement of Theodoric's reign. In 494 he addressed a long letter to the Bishops of the Sicilian Church reciting the desolation caused by the long wars and the insufficiency of clergy to minister in many churches. If the remedies prescribed in this letter may be taken to indicate the special abuses which had crept into the Church, the conditions must have been miserable enough. There is no evidence to show whether reforms were carried out or what ensued in the later part of Theodoric's reign, in Amalasuntha's regency, or during the sixteen years' war between the Goths and the imperial troops.

The Church historian of Sicily concludes that in their dealings with the Orthodox the Goths were more tolerant than the Vandals, and so far as the early part of Theodoric's reign is concerned the conclusion is probably right. Theodoric found it expedient for political reasons to favour the Latin Church until the close of his reign when the relations between the Roman See and the East had changed. The severe laws against the Arians prompted Theodoric to retaliate with equally oppressive laws against the Orthodox in Italy. But he died before they were put in force, and his successors were otherwise engaged in a struggle with Justinian which ended in the expulsion of the Goths from Sicily and Italy altogether.

I conclude that these three churches were built during the Gothic dominion and that the two at Camerina were copied from an African model like the chapels at Maatria and Hadjla (p. 108), possibly by refugees from Hunneric's persecution in 484.

Belisarius came to Sicily in 534. He was then leading the Imperial fleet to the conquest of the Vandal kingdom in Africa. On the way the fleet harboured in Caucana, and though the precise locality is not known, it is believed to have been in the bay of S. Croce in Camerina. The plan and construction of the two little churches at S. Croce in Camerina are so peculiar and so unlike anything Byzantine as to make it reasonably certain that the architect was unfamiliar with, or at least uninfluenced by the Byzantine style developed in Justinian's reign. I have adopted the name for them chosen by Professor Orsi in his articles, and it is not inappropriate since the nearest village or township is S. Croce, but in fact they, as well as S. Croce, are some little distance from the

site of the classical Camarana on the river Hipparis, a place of sufficient importance to have had a coinage of its own. Moreover the village and the chapels are on a little stream in an adjoining valley, known in classical times as Oanis, and mentioned by Pindar. This stream flows down to the seashore between sandhills into an open roadstead, and the estuary seems to be the site of a town known under the names of Porto Longobardo, Rasacambro and Caucana. The roadstead was also called the asilo of Bricia.

To this roadstead, as I have said, Belisarius brought his fleet from Constantinople on the way to Africa, and it was from Caucana that he sent Procopius to Syracuse to ascertain the condition of the military preparations of his opponents. Caucana has been described as Belisarius' quarters,3 and presumably must have been a place of some importance at that time; but though the name sounds Roman, there is no evidence, so far as I know that is was a classical City, nor is it mentioned in the itinerary of Edrisi, though Rasacambre is a Saracen name. On the other hand the name Porto Longobardo speaks for itself, and Dimarzo calling the village S. Croce di Rasacambre says it contained a manor belonging to the priory of S. Lawrence and S. Phillip of Scicli which was suffragan to the Norman monastery of S. Phillip d'Agira.4 It occurred to me that Longobardo might mean Norman, and that there might be traces of Norman work in these chapels, but I could find none, and their general appearance is conclusive that they are much older than the twelfth century. The conclusion I have arrived at is that they are of Carthaginian or Egyptian origin and belong either to the period of the Gothic occupation, or that immediately succeeding the arrival of Belisarius, and before the importation of Byzantine ideas and models had time to influence local architecture.

^{1.} Article in *Byzantinishe Zeitschrift*, p. 1. 'Publication of 18th Jan., 1898. The Italian Military survey of this district gives no help in identifying the ancient names and does not mark the site of these chapels. Camarana was in ruins by Strabo's time. It continued to exist till the second century.

^{2.} For this name see Gibbon: ed., Bury, vol. IV., p. 279, 1898. Walter of Malaterra IV. 16, cited as calling this spot Resacramba.

^{3.} Hodgkin, Italy and her Invaders, vol. IV., p. 602, and Martroye, L'occident a l'epoque Byzantine, Paris, 1904, p. 228.

^{4.} Dimarzo Dict. of Sicily, vol. 1., p. 361, vol. II., p. 179, Ebbe il nome da un imagine di S. Elena madre di Costantino expressa colla croce nel antichissimo castello come Pirri attesta. Del Casale di S. Croce di Rasacambre fa menzione il diploma dell' Imperatore Errico V. nel anno 1195 datato in Ragusa dove enumera i beni del convento di S. Maria Latina presso Gerusalemme cui successe quello di S. Filippo d'Argiro' dietro di essere Stata dai Turchi devastata la Palestina.

The three chapels at Malvagna, Maccari and St. Theresa are unmistakably Byzantine in design, and built to suit the Greek rite requiring prothesis and diaconicon. As to their date all that can be said is that they are certainly not older than the reign of Justinian or probably later than the occupation of eastern Sicily by the Saracens in the tenth century. My opinion is that they are not earlier than the middle of the seventh century for the following reasons. By the end of the sixth century the official language of the Empire, which in Justinian's reign was Latin, had become Greek. But the change from the Latin to the Greek rite in the Church of Sicily was much more gradual, and the final separation from the jurisdiction of the Patriarchate of Rome, to that of Constantinople was not accomplished till well into the eighth century. It is no doubt the fact that during the early christian and mediæval days Sicily was a bilingual country. From Belisarius' conquest it is easy to trace the gradual steps by which Greek took the leading place. Perhaps the most important of these steps was the expedition to Italy and Sicily of the Emperor Constans, the grandson of Heraclius,² and his residence for six years in Syracuse with a large part of his army and a retinue of officials and clergy who accompanied the Imperial Court.³ At that time (663 to 668) the Greek element, if not in numbers, at any rate in importance, came to prevail over the Latin.

Professor Bury introduces this Emperor's reign with the remark that the history of the successors of Heraclius is veiled in the most profound obscurity.⁴ But from what we do know of this interesting Emperor, his eventful career, his remarkable personality and his

- 1. Gregory the Great, in a letter to the Bishop of Syracuse speaks of Sicilians, Latins or Greeks who accuse the Bishop of Rome of servilely imitating the customs of the Eastern Church; and the clergy in Sicily sided in the Councils of 649 and 680 with the Roman See against the Byzantine authority. Gay, L'Italie Meridionale et l'Empire Byzantin, p. 9.
- 2. The chapter upon this Emperor is one of the most interesting in the *Later Roman Empire*. A monograph about him has been written by I. Kæstner, of Jena, published at Leipsic by Teubner in 1907.
 - 3. Storia della Chiesa, vol. II., p. 23.
- 4. Theophanes calls him Constans; on his coins he is called Constantine. Professor Bury (vol. II., p. 281) calls him Constans II. In the latest publication about him by I. Kæstner at Leipsic in 1907 he is called Constans II. His son was known as Constantine IV., Pogonatus, the Bearded. But on his coins Constans too is represented with an enormous beard.

IMPERIAL BYZANTINE GOLD COINS.

Of the Heraclian family, from 613 to 695.

- I. Heraclius and Heraclius Constantinus, 613-614.
- 2. The same, 630.
- 3. Constans II (Constantine III) and Constantine IV, and the young princes, Heraclius and Tiberius 659—665.
- 4. Constans II and Constantine IV, 654-659.
- 5. Constantine IV, 670-685.
- 6. Justinian II, 685-695.
- 7. Justinian II, 685-695.

These coins are described on p.p. 129—133. Nos. 1, 3, 4 and 7 are taken from the coins, and Nos. 2, 5 and 6 from casts.

Constantine IV is named 'Pogonatus,' the bearded; but the coins of his grandfather Heraclius, No. 2, and of his father Constans II Nos. 3 and 4, represent those sovereigns wearing enormous beards. Constantine IV himself has a short beard. The name 'Pogonatus' was probably mis-applied through a mistake of the historians.

IMPERIAL BYZAVTINE GOLD COINS.

the part of the second control of

Of the Heracli n family,

from 613 to 695.

- 1. Herachus and Hernelius Constantinus, 613-614.
- 2 The same, 63).
- 3. Constant of III) and Constantine IV, and the yours princes, Her who said Tiberius 659-665.
 - 4. Constant II and Constantine II, 654-659.
- 5 Constitution II, 670-685
 - 6. Justinian II, 685-695.
 - 7 Jus in II, 685 665.

These vain are less shed on 1.4. 139 -177 Nos. 3. 4 ma 7 are land tron tron tron to conts.

Constanting IV is named 'Pognatus, the bounded, not the course this gran with r Hereites, N 2, and who is her Continue II.

Vos. 3 and 4, 1 posent these son courses writing communes hards.

Constanting IV himselve has a short beard. The name 'Pognatus was probably mis applied dronge a readar of the historians.

The second secon

The second secon





religious opinions, we may infer that his reception by the bishops of the Church in Sicily can scarcely have been cordial, more especially when we consider his edict upon the controversial questtion of the day, the steps he took to enforce it, the interpretation the western Church put upon it, and the part the Sicilian bishops played in resisting it.¹

There are certainly no churches, nor for that matter are there buildings of any kind in Syracuse which can with certainty be attributed to the Greeks in this Emperor's reign, and I am inclined to the conclusion in view of the conditions and the disturbing events in the succeeding reigns, including at least one raid by the Saracens on this part of Sicily, that these churches are not older than the reign of the Emperor Leo the Isaurian, sixty years later.

During those sixty years the Greek influence continued to increase. Bishop Zosimus who is credited with converting the temple of Minerva into the cathedral of Syracuse died two years before Constans arrived there. He was succeeded by one Elias, of whom nothing is known beyond the fact that he was Archdeacon to his predecessor and occupied the see for a few months. It was then occupied successively by George and Theodosius, both Greeks. The former, probably nominated by the Emperor who claimed the patronage, was afterwards killed in a raid made by the Saracens in 669.²

But it was not for some time after Constans' reign that the rite became Greek. Though the writings of Gregory, bishop of Girgenti, a noted scholar and composer of hymns, show that he was a Greek addressing himself in Greek to a flock who followed the Greek rite, he obeyed a citation to Rome upon a charge of

^{1.} His edict was called the Type. The Lateran Council presided over by Martin which condemned the Type, was attended by the bishops of Lentini, Messina, Girgenti, Triocala, Lilybeo, Taormina, Palermo, Tyndaris, and Lipari. It was held in 649. Storia della Chiesa, vol. II., p. 7.

^{2.} Storia della Chiesa, vol. II., pp. 34 & 36. From that time onward the see was occupied by Greeks, and eventually was raised to an Archbishopric with jurisdiction over all Sicily. This precedence it retained, nominally at any rate, until the Norman conquest, when Count Roger appointed a Latin Bishop of Syracuse who had been consecrated by Urban II to preside over the clergy of both Greek and Latin rite. See also Rocco Pirri, vol. I., p. 617 quoted by Barreca p. 89. And as to these two bishops see Barrecca p. 49, and Storia della Chiesa, vol. I., p. 43.

heterodoxy concerning his writings, and was acquitted.¹ The fact points to this bishop having lived during the sixty years between the reigns of Constans and Leo, when both Greek and Latin rite pertained in the Church in Sicily and before the connection with the Roman See was severed.² The ecclesiastical annals of Sicily between 600 and 800 show the extent to which the Latin and Greek rites were practised together. Basilian and Latin monasteries existed side by side. During this period the Roman See was occupied by the following Sicilians: S. Agatho 678, S. Leo II. 682, Conon 686, Sergius 687, and Stephen IV. 786. Conon was educated in Sicily and Leo II. was famous for his eloquence in both Greek and Latin. At the same time the church in Antioch had two Sicilian patriarchs, Teofanes (an Abbot of Baya, near Syracuse) in 681, and Constantine (a deacon, also of Syracuse) in 683.

The dispute between the Roman See and the Emperor Leo respecting the images is a matter of history. It affected the Church in Sicily indirectly. The Emperor, after being ex-communicated by the Bishop of Rome, retaliated by confiscating the patrimony in Sicily. I say indirectly, because the authorities do not seem to agree whether the Emperor in terms forbade any intercourse between the bishops and heads of monasteries in Sicily and Rome.³ But the practical result of the Emperor's confiscation was to place the Church in Sicily under the patriarchate of Constantinople, and so it came about that the liturgy of S. Chrysostom prevailed and continued in Sicily throughout the Saracen occupation till the Norman conquest, when Count Roger and his successors introduced not only bishops from Gaul and

^{1.} Gay, p. 10, and Storia della Chiesa, vol. II., p. 46. The date was 598. Among the Sicilians, who were prominent after the separation from Rome, should be mentioned S. Gregory Asbesta (Bishop of Syracuse), S. Joseph (the bymn writer), and Melo (Patriarch of Constantinople). Amari, vol. I., pp. 29 and 197.

^{2.} About this time also the Sicilian bishops adopted seals with legends in Greek. Storia della Chiesa, vol. II., p. 72.

^{3.} Storia della Chiesa, vol. I., p. 384, and vol. II., p. 101. See also Diehl, p. 509. It appears to have been the practice for the Sicilian bishops to meet under the presidency of the rectors of the patrimony. I should, perhaps, not omit to mention an episode regarding the appointment of a rector by Conon, who occupied the Roman See for a short period in 686, and the opposition of the Sicilians. The clergy claimed a right in respect to it which had been disregarded.

England, but also the Gallican liturgy, and that rite continued till the Council of Trent in the sixteenth century.

It must be remembered that, though the liturgy used by the Greek churches in S. Italy before the Norman conquest was in calendar and ritual the liturgy of Constantinople, there is evidence that other liturgies were introduced by refugees from Syria and Alexandria after the Mahometan conquest of those countries. For instance, the only ancient manuscript that we have of the Syrian liturgy, of S. James, was found at Rossano, and the only manuscript of the Alexandrian liturgy, of S. Mark, was found at Messina.

The date of these three chapels should be placed between the arrival of Belisarius or, more probably, of Constans, and the Norman conquest, that is from 650 to 1050. For the last 200 years of that time Sicily was actually occupied, or in continual invasion, by the Saracens, and I should prefer the second quarter of that period, say from 700 to 850. The chapels at Maatria and El Gebioui, described in the chapter on Tunis, were built on this same plan.³ They belong to the class of African building that may have served as model for these chapels, which were built, I conjecture, by refugees from Carthage after the Arab conquest in the last years of the seventh century.⁴

- 1. A list of Bishops of Girgenti will be found in Arch. Stor. Siciliano N.S. Ann. XXVIII., pub. Palermo 1903 by my friend, A. Garufi.
- 2. Storia della Chiesa, vol. II., p. 448. For the relation in later times between Greek and Latin clergy in the Levant, see Rodd's Princes of Achaia, vol. II., p. 272, in the Appendix; and also an interesting case before the Privy Council upon an appeal from Canada between Zacklynski and Polushie, two Ruthenian emigrants. The judgment is reported in The Times of 5th December, 1907. The Greek rite is now followed, according to the Uniate profession, by a few scattered communities, chiefly Albanian, in Calabria and Sicily, and by the Greek settlement at Cargese in Corsica. There is, or was, an orthodox church and community at Messina. P.P. Rodota, in Dell' origine, progresso e stato . . . del rito Greco in Italia. Pub. 1758-63, may be consulted. Also Storia della Chiesa, vol. I., p. 176.
- 3. The name given by French architects to this kind of building is *cella trichora* or *chapelle trilobée*, and the trefoil plan was no doubt copied from such buildings as the chapels in the cemetery of S. Callixtus on the Via Appia at Rome.
- 4. See footnotes 1 and 3 on p. 24; in the former omit 'and 680'; and in the latter read 'Constantine iii.' for 'Constans ii.' in the third line. In footnote 1 on p. 26, 598 should be 698.

WESTERN SICILY.

From the landing of the Saracens at Mazzara in 829 until the surrender of Palermo in 1071, the Church in Sicily continued to use the Greek rite and to be, nominally at any rate, under the jurisdiction of the patriarch of Constantinople. edict attributed to the Emperor Leo the Wise and published with variations between the ninth and the thirteenth centuries containing a list of the original Sicilian bishoprics. But as some cities were destroyed and others fell into the hands of the Saracens the bishoprics either ceased to exist or continued as titular only and by degrees the names of Sicilian bishops disappear altogether from the proceedings of the eastern Councils. Their position in the tenth century would I suppose be analogous to that of a Latin bishop in partibus infidelium.1 Nor do the Sicilian bishoprics appear in the Roman annals after a certain date for it will be remembered that the official connection between the Church in Sicily and Rome had been suspended since the beginning of the eighth century when the Emperor Leo confiscated the Sicilian patrimony of the Roman see.

The two principal events in the purely church history of this period are the restoration of the images and the controversy respecting the patriarch Photius. Neither of these affected Sicily directly for the Sicilians favoured the images and the Emperor Leo and his successors, possibly for political reasons, took no steps to press their views upon them. The controversy regarding Photius developed into a political dispute between Constantinople and Rome and with the latter, as I have said, all official connection had been suspended for some years.² It would seem that after the fall of Rometta, the last Byzantine stronghold in the hills behind Messina, the Church in Sicily was left to itself, and all we know is derived either from the lives of the Calabrian monks, from the Arab chroniclers or from what the Normans found when they conquered the island. Of the many

^{1.} Amari, vol. II., p. 402.

^{2.} Amari, vol. I., p. 485.

monks who migrated from Sicily to Calabria apparently only one returned to Sicily as a bishop, and there is considerable doubt even about him.¹

The gradual conquest of Sicily and the iconoclastic persecutions in the Levant caused a large imigration of monks into south west Italy with the result that much tradition and church learning were concentrated in Calabria during this period. With the interesting political consequences of this movement I am not now concerned. They have been described by both Professor Bury and M. Gay.

The Christians formed the largest part of the population of Sicily in the tenth century, and were divided by the Saracens into four classes; the independents, the tributaries, the vassals, and the slaves. The last two classes existed chiefly in western Sicily, called the Val di Mazzara, where the Saracens first landed. In the south and south-east, called the Val di Noto, the population was almost entirely Christian, in part tributory but chiefly vassal. The independent Christians occupied the mountains of north-east Sicily, called the Val Demone. Though nominally Byzantine subjects, they formed themselves into quasi-independent municipalities and leagues.

The terms upon which these vassal Christians, called Dsimmi, were allowed to practice their religion and deal with their property were apparently similar to those granted to the Christian subjects of the Porte by the Sultan Mahomet the Second, and still enjoyed by their descendants to-day, if indeed such a term as enjoyment can be appropriately used. Among a number of rules relating to dress, personal conduct, names, and the use of seals, the Christians were forbidden to build new churches or monasteries though they were apparently permitted to restore those that fell into decay.

When the Normans took Palermo they found a Christian community presided over by one Nicodemus, who bore the title of archbishop, and officiated at a church called S. Ciriaco. He is, I believe, the only bishop in Sicily of whom there is any record during the Saracen dominion. How he came to be appointed and by whom he was consecrated is not known. Amari considers that he was probably elected by his flock, and not only recognised by the

^{1.} Amari, vol. II, p. 402.

Emirs, but compelled by them to reside near their court at Palermo to watch over, and be responsible for, the welfare of his community. If that were so, he must have stood in much the same relation to the Emir's court as the patriarchs of the Greek and Armenian communities stand to the Sublime Porte to-day; Amari also cites, in support of his view, the positions of the Jacobite patriarch of Alexandria and the Nestorian patriarch of Seleucia, who were compelled by the Arab Emirs at that time to reside respectively at the courts of Cairo and Bagdad.¹

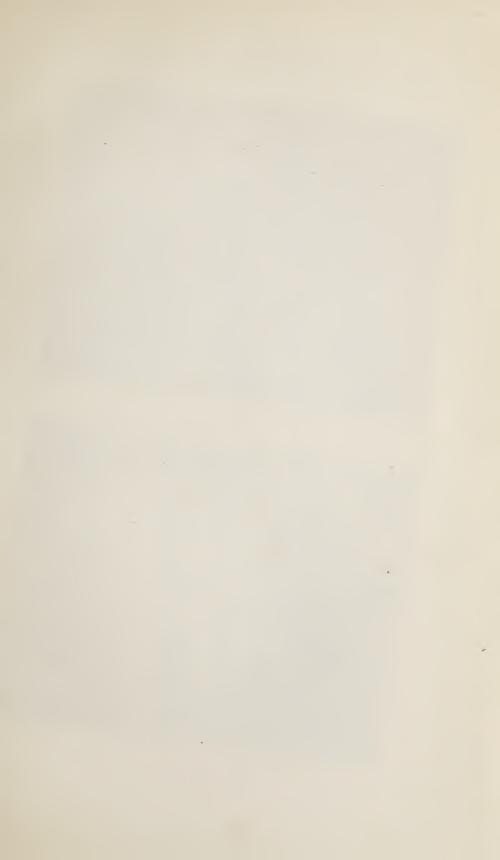
Nicodemus' name is recorded for us through his officiating at a thanksgiving service held by the Normans after the conquest in Palermo. The service, presumably in Greek, was held in the ancient basilica which had been converted into a mosque, the Mahometan fittings were removed, the Christian emblems reinstated and the church was reconsecrated and dedicated to the Blessed Virgin.²

But though the Normans availed themselves of Nicodemus on this occasion, they looked upon him, according to Amari, in much the same light as they did the imam of a mosque. I do not know what authority Amari has for saying this, and he does not cite the source of his information. Shortly afterwards the Normans appointed an archbishop of their own, disregarding not only Nicodemus but also Humbert of Loraine, who at that time held from bishop Leo IX. of Rome the titular rank of archbishop of Sicily. I shall have occasion later on to give a list of some of the bishops appointed by the conquerors, and it is interesting to note that however much the Normans may have been attached to the Roman see they almost invariably appointed their own countrymen to the Sicilian bishoprics; one of the best known of them, Walter of the Mill, the builder of Palermo cathedral, was an Englishman.

There is no record of the number or condition of the clergy in Sicily when the Normans arrived. Amari considers that by the middle of the eleventh century there were not more than about six monasteries left, among them being S. Maria of Vicari, S. Angelo of Lisico near Brolo, and S. Phillip of Demona. In one case the monks appear to have petitioned the Normans for a renewal of the

^{1.} Amari, vol. II., p. 402.

^{2.} Amari, vol. III., p. 131.







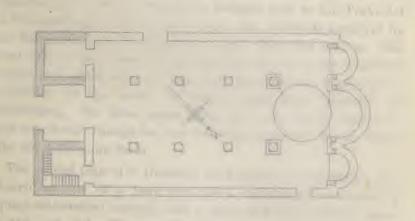
Section of the Print State of the Land Control of the Land Control

The second secon

Torque Y

THE ROW OF S. GINTLANT DEL LEPPROSE.

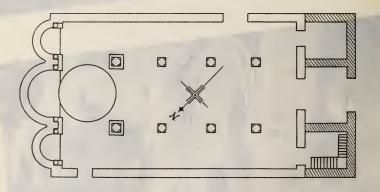
and the nare.



To loss Juger 34

CHURCH OF S. GIOVANNI DEI LEPPROSI, PALERMO,

The chancel and lantern shewing one of the squinches supporting the dome: and the nave.



grant or charter under which they had held their lands from the Saracens.¹

The siege of Palermo lasted five months, and was conducted by Robert Guiscard and his brother Count Roger. One of them made his head quarters in the eastern suburb of the city, either at the castle of Favara or else near the church of S. Giovanni dei Lepprosi. This church stands just outside the city beyond the Ponte del Ammiraglio on the road to Messina. From the record of Amalo, a contemporary monk, there is reason to believe that the church was built by the two brothers either during the siege or directly after it.² In that case it must have been the first church built in the composite style peculiar to Palermo, introduced under Norman auspices, and probably to be attributed to native Greek The inspiration of the designers was of selection architects. rather than of invention, for there is no feature in this or indeed in any of these churches which cannot be found in earlier buildings elsewhere. As there is evidence that the Saracens preserved the churches and converted them into mosques just as the Turks did in Constantinople some centuries later, the architects employed by the Normans no doubt utilised the models they were familiar with combining in their plans the latin basilica with the greek cruciform chapel, and substituting the high Arab form of dome, supported on squinches, for the earlier and flatter Greek dome supported on pendentives. The three apses essential for the Greek ritual were also introduced, though the new buildings, intended for the Latin rite, did not require them.

The ground plan of S. Giovanni dei Lepprosi is very simple; the church consists of a nave and aisles, rudimentary transepts, a square intersection covered with a dome and three terminal apses at the east end. The nave is divided into four bays by three pilasters supporting round arches and a stone vault. The latter seems to be slightly pointed and is pierced above the centre of each arch by round headed clerestory lights. The pilasters, originally square, have the corners bevelled off to within 30 centimetres of the tops, the intervening space being left square so as to form a rudimentary cap. A judicious hand has scraped the plaster off several places in the nave including one of the pilasters showing

^{1.} Amari, vol. II, p. 404.

^{2.} But see Amari, vol. III, pp. 118, 119 and footnote 2 to p. 821.

that it had no plinth but rose directly from the floor. This peculiarity and the rough character of the masonry point I believe to an early date.

The aisles are covered with cross vaulting, lighted by round headed windows in each bay. In addition to the west door there is a pointed door, now blocked up, in the south aisle evidently of late date, and another smaller door in the north transept. The aiches supporting the square intersection are pointed and the dome above is of the usual Palermo variety resting on squinches in the angles of the square and lighted by four pointed windows above each arch. The dome itself is also pierced with similar windows above the squinches. The transepts have cross vaulted roofs and are lighted by windows at each extremity.

A short chancel and a semi-circular apse with a round headed window, now blocked, terminate the nave and smaller apses are inserted as part of the original design of the church in the east walls of the transepts on either side of the chancel. The pilasters supporting the apse arches have the corners cut away or recessed to take small ornamental pillars. The latter are unfortunately gone but in the south apse the stone cap and fragment of a shaft remain and they are the most interesting fragments in the church. The base of the cap is carved to represent a cord or gadrooned edge and from it spring six upright stiff and formal acanthus leaves, of good work; above them is a band of anulets and above it a broad band with an Arabic inscription God is One only.—Arab caps in much the same style but without inscriptions will be found in the museum at Zaragossa in Spain.

In all these Norman buildings the architects seem to have been partial to this device for lightening the general effect of a heavy pilaster, and small pillars of choice marble will be seen in situ in the chancel of the Capella Palatina and at Monreale. I found the same recessing in S. Giovanni in Sinis, in S. Saturnino at Cagliari in Sardinia and in the ruins of the Roceletta at Squillace in Calabria. It is not, I think, strictly speaking, a Byzantine feature. I do not recollect to have come across it in Constantinople, nor was my father able to find an example after a diligent search made there this year, but it was copied no doubt from Arab models and would therefore not be earlier in Sicily or Calabria than the ninth

S. GIOVANNI DEI LEPPROSI, PALERMO.

The dome from the aisle roof and the Capital of a pillar in the apse of the diaconicon with an Arabic inscription.

DESCRIPTION OF THE PARTY OF THE

The second secon

S. ADDELLY. VI DELLEPPROSS, P. LLAND

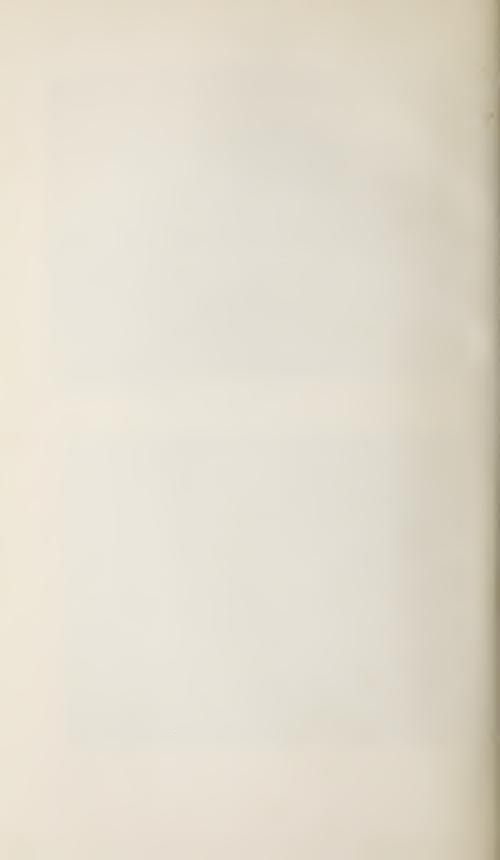
The down from the aids out who the South of police in one a con-

The second secon

11.00







or tenth centuries. One of the earliest examples I can find is in the great mosque at Ispahan built in the eighth century and restored in the eleventh; and there is another in the mihrab of the mosque at Kairouan of the ninth century (837). An instance of the insertion of pillars in angles will be found in the chapel called the Tempul na Hue beside the cathedral of Ardfert in Ireland. In that interesting little building, now a ruin, the four external corners of the nave are decorated from plinth to eaves with slender columns, a decorative idea supposed to have been taken from early reliquaries or caskets ornamented in that way. I have never come across these semi-detached angle pillars in the exterior of any other building in southern Europe. Recessed pillars are however no safe guides to a date because they were sometimes introduced long after the church was built.

The west end consists of a vestibule leading to the main door and a chamber on either side, used respectively as a vestry and for a ladder to the organ loft. From this loft there is a door on to the roof of the south aisle and a photograph taken from it shows the roof of the transept and the dome and lantern.

The outside of the church is of plain masonry like that of other Norman churches in Palermo. I have unfortunately lost the measurements of the interior, but notes in my sketch-book show that the length of the nave inside from the west door to the apse was about 20 met., and the width of the nave and aisles about 10 met.

In addition to the royal palace in Palermo, the Norman kings had three castles in the suburbs called the Ziza, the Cuba, and the Favara; the latter was also called the Castello di Mare dolce or "Sweet Water." All three were situated near lakes or reservoirs, and used by the sovereigns as summer residences till the Spanish dominion when they passed into private hands. The Ziza, the best known of the three is now a nobleman's house, the Cuba a cavalry barrack, and the Favara little better than a ruin;

^{1.} This method of decorating corners is used in the Libyan-Punic monument at Dougga, in the Regency of Tunis, and on two other monuments at Taboniye and in the Wady Tagigi, in Tripoli. The latter are illustrated in Barth's travels in North and Central Africa.

^{2.} Il Castello e la Chiesa della Favara di S. Phillipo, a Mare Dolce in Palermo. By Vincenzo di Giovanni, Palermo, 1897.

practically in each case the rectangular keep alone remains showing from similarity in plan and Arab-Norman decoration that these castles belong to an early date. This can be fixed approximately by an Arab inscription preserved in the Cuba recording its erection by William the Good in 1185. An Arab traveller and writer who visited Palermo in 1187 describes these three palaces, and likens their position round the city to a necklace on a girl's neck.

But the Favara claims to be two centuries older, and to occupy the site of a Greek monastery converted into a castle by the Saracens. This claim is supported by the writings of an Arab traveller who visited Palermo between 997 and 1019, and describes this castle and the adjoining gardens and lake. He calls it the Casar Giafr, and attributes it to Giafr, the last but one of the Arab Emirs who ruled Palermo before the Norman conquest. This Giafr reigned in Palermo till 1019, when there was a revolt against his cruelty and misgoverment and he fled to Egypt. He was succeeded by Emir Ahmed, then a lad, who eventually fell into the hands of the Normans fifty years later.

Either at the Favara, possibly at San Giovanni dei Lepprosi, or somewhere in the neighbourhood, the brothers Robert and Roger made their quarters during the five months' siege of Palermo. Whether the Favara castle is now substantially as they found it is doubtful; the chapel in it however is certainly an addition to earlier work, which was altered to make the chancel if not the nave also, and my view is that the chapel was built in the reign of King Roger by the architect of the chapel of the Trinity in the Ziza.

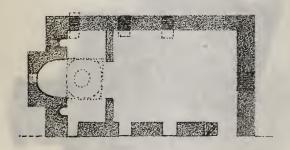
The Favara chapel dedicated to S. Philip and S. James consists of a large hall or nave covered with cross vaulting divided into three bays, and a small square chancel at the East end covered with a dome, and two shallow transepts on either side. The nave occupies the half of the north east side of the keep from the floor to the roof, and is lighted by two rows of small pointed windows pierced in the facade. There are two doors giving access to it, one from outside by a pointed archway; and another and smaller door in the west wall inside led to the apartments of the palace. A high pointed arch with a small pointed light above, cut through the original east wall of the hall separates the nave from the chancel;

THE CASTLE OF FAVARA, PALERMO. (Castello a Mare Dolce.)

The dome and the east end of the chapel from the Castle buildings.

The white line in the hills is the road leading from Palermo to Monreale.

Phot: Incorpora, Palermo.



Plan by V. di Giovanni.

THE CASSED OF FAILE FLEET

The total and the covered of the stages principle Carte hartings.

The relationship the covered to the stage and stage and the s

In a strong Palania

The second of th











CASTIE OF FACTOR

Interior term the more shoons the more arrib, the entered the ratio as a train a section of the lands of the lands of the lands of the open of the open, on the right to the section of the open.

Allegal I and the Company of the Com

To face page 35.

CASTLE OF FAVARA. PALERMO.

Interior from the nave showing the chancel arch, the lantern, the main apse and one of the side apse niches. Another view from the floor of the lantern looking up into the dome showing the squinches; on the left the semi dome of the apse; on the right the cross vault of the nave; above and below the barrel vaults of the transepts.

the latter consists of a square lantern supported on pointed arches. The dome of the usual Palermo variety standing above it rests on arched lights in the lantern and squinches in the four angles, and is also lighted by four round-headed windows above the squinches. On each side of the square chancel there are shallow transepts roofed with cross vaulting and the east wall has a shallow semicircular apse recessed in the depth of the wall, lighted by a round headed window now blocked up. On either side of it two long narrow niches are cut in the walls of the transepts to represent the lateral apses used for the Greek rite as prothesis and diaconicon.

The chancel outside is almost entirely hidden by outbuildings in the courtyard of the castle; it shows no trace of the apse or niches. The dome has been much pulled about and at some time apparently converted into a look-out tower by the insertion near the top of large round headed stones projecting 25 centimeters and supporting a gallery or platform on the crown of the dome. These projecting stones seen from a distance look like the eaves of the familiar Byzantine pepperpot dome with a flat roof. But in point of fact the dome is of the usual Palermo variety, if anything rather higher than usual. The dome over the chapel at the Ziza, now buried under a modern campanile, is still visible from the street in front of the keep of the castle. The chapel was dedicated to the Holy Trinity.

I have mentioned S. Giovanni dei Lepprosi and the Favara chapel together because the former is supposed to be the first church built by the Normans in Palermo, and the chancel of the latter to have been copied at a later date from the chancel of S. Giovanni. In studying this style of architecture much interesting material for comparison will be found in the church of the Eremiti, S. Orsola the church of the Vespers, and a little pavilion called the Cubola, in the garden of the Cuba.

The church of the Eremiti, like the chapel at Mare dolce, is built into an earlier piece of Saracen work, probably part of a mosque. There is a tradition that the site was occupied by a monastery founded by Gregory the Great, but no portion of the present church or of the adjoining building dates from the sixth century, and an existing charter records that the church was founded by King Roger in 1148. This church and the adjoining Arab mosque,

now restored, are among the most interesting buildings in Palermo. Patricolo has written an article upon them in Archivio Storico Siciliano, accompanied by a plan showing the Arab construction and the twelfth century church with three apses built into it. The earlier church was no doubt destroyed by the Saracens.

I have already spoken of the Cuba, the third palace in the suburbs of Palermo. The Arab inscription in it is rendered by Sladen¹ in English thus:—

- "In the name of God, Clement Merciful pay attention, Here halt
- "and admire. You will see the illustrious dwelling of the most
- "illustrious of the kings of the earth, William II."

A portion of the date also survives—

"And of our Lord the Messiah, a thousand and a hundred, add three "to four score."

On the opposite side of the road, in a garden once forming part of the palace grounds, stands the little pavilion known as the Cubola. The ornament over the arches should be compared with that over the windows in the east apse of S. Orsola also known as the church of the Vesperi built in 1170 by the founder of the cathedral, Archbishop Walter of the Mill. They are probably of the same date through the Cubola is usually represented to be the only purely Saracen piece of architecture in Palermo.

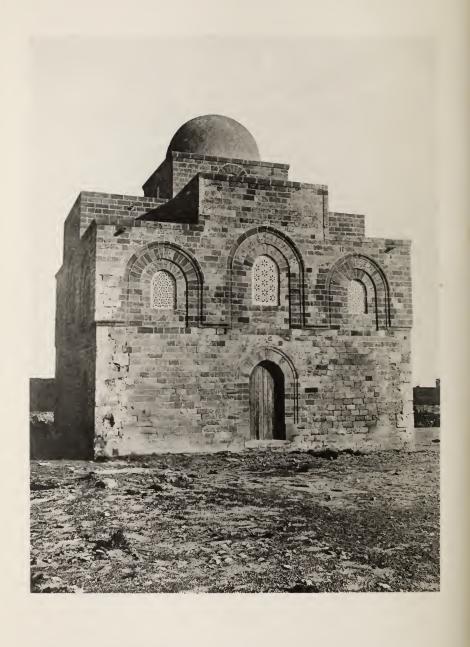
It is beyond my purpose to describe the Capella Palatina or the Martorana and the little chapel of S. Cataldo next to it.

The chapels of the Favara and Ziza, being attached to royal palaces, were suffragan to the Capella Palatina, and received a grant of tunny as well as an endowment from the royal revenues. The chapel at the Favara was entitled to a fish from the tunny fishery at Solunto, beyond Bagheria on the road to Messina, as the following passage in the Charter shows:—

"Pro prime piscacione Ecclesia sanctorum Phillipi et Jacobi di "Fabaria piscem unum."

There is another chapel in this part of Sicily in the Byzantine Arab-style like S. Cataldo and some of the other buildings I have

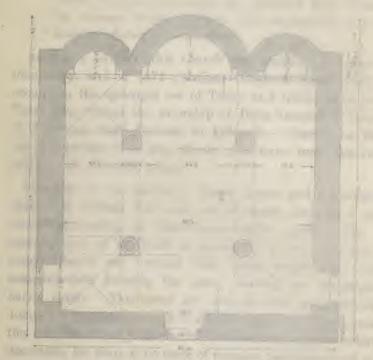




THE CL OF THE TRIVITY DI DELL

The same of the transfer of the same of th

Appropriate Approp

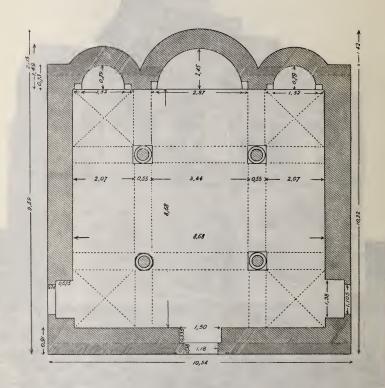


Plan by Patriculi

and the state of t

73 100 100 ST

CHURCH OF THE TRINITA DI DELIA CASTELVETRANO. West front.



Plan by Patricolo.

Phot: Incorpora, Palermo.

been describing, known as the Trinita di Delia about a mile from Castelvetrano.

The earliest record of this church is in a royal letter dated from Palermo on the 17th of June, 1392, written to the Bishop of Mazzara in these words:—

"Commendamus dilecto Capellae nostrae Bernardo Figuera "Ecclesiam Sanctae Trinitatis Ficani in territorio Castri Veterani "cum feudo eodem vocato Delia, et omnibus iuribus, et perti"nentiis suis ecc. et quia Baro Castri veterani asserebat feudum "Deliae Sui fuisse juris, idem Rex perscribit Episc. Mazarensi ex "litt. Catanae 12 febr. 1 indict. 1392, ne permittat in possessione "molestari dictum Beneficiarium."

According to Pirri this church was attached to a Benedictine monastery, and in 1474 Cardinal Giovanni Nicola degli Orsini, occupying the episcopal see of Teano and titular of S. Cecilia in Trastevere, wished the priorship of Delia annexed to his abbey of S. Giovanni degli Eremiti in Palermo. Fazello, on the other hand, considers that the church may have been attached to a priory of the Basilian order.

The plan of the church is almost square and orientated. The interior is divided into nine compartments, forming a nave and aisles terminating in three semi-circular apses. The central compartment of the nave is covered by a dome, the four corner compartments are covered with cross vaults, the other four compartments forming the nave, chancel and transepts, have barrel vaults. The apses are covered with semi-circular semidomes. The material used is a kind of calcareous tufa quarried in the neighbourhood, and the interior does not appear to have been decorated, for there is no trace of mosaics, paintings, or of a marble pavement or marbles on the walls. The dome is supported on pointed arches springing from four marble pillars. Two on the east side nearest the apse are made of cippolino, and the others of red granite. The bases and caps are of white marble cut in the usual Byzantine-Norman form. Spaces are also provided for six small decorative columns by cutting away the corners of the pilasters supporting the apse arches. These recesses are now unfortunately empty, and with these exceptions the interior appears to have been quite plain.

All the doors and windows are made in the blunt pointed style usually found in Sicilian buildings of this date. There are three windows on each side of the church, including one in each of the three apses. There are also some small lights in each side of the square drum supporting the dome. The same kind of windows will be found in the churches of S. Giovanni dei Lepprosi and S. Orsola in Palermo. The main door is in the west front and there are also two smaller doors one on each side in the north and south sides near the west-end. This arrangement of three doors is peculiar and similar to that in the little chapel at Maccari. It has been suggested by Patricolo that it was intended to provide separate access to the nave reserved for the women and to the two aisles reserved for the men, the respective portions of the church being divided off by wooden barriers. He argues that this arrangement points to the church being built to suit the Greek requirements.

Patricolo notes that the elevation of the church outside differs from that of the Martorana and is more graceful. Instead of carrying the roof of the body of the church at one level, the cross vaulting of the four corner compartments of the building has been lowered so that the nave chancel and transepts stand out and a cruciform appearance obtained. The dome of the usual Palermo variety and the drum below it occupy the centre of the cross, and are raised above the rest of the building. The dome is supported inside on squinches.

The plan, the elevation, and the general design of the Trinita di Delia are, of course, copied from an earlier building, but I found no early domed church or chapel in this part of Sicily which could have served as a model. On the other hand there are a number of chapels copied from the Trinita di Delia during the renaissance period, and they are extremely interesting owing to the adaptation of the new style of ornament to the Byzantine-Arab method of constructing a dome supported on squinches. I found the following five examples; at S. Egidio and S. Catharina at Mazzara, in the abbey church on Monte San Giuliano (Mount Eryx), in the church

^{1.} I have taken the plan of the church from the description of Patricolo,

[&]quot; La Chiesa della Trinita di Delia presso Castelvetrano. Monumento del

[&]quot;XII. Secolo scoverto di 31 marzo 1880. (Estratto dall' Archivio Storico

[&]quot;Siciliano N.S. Anno V. Fasc 1-11.) Palermo. 1880."

CHURCH OF THE TRINITA DI DELIA. East front.

Phot: by Incorpora, Palermo.

CHUKCH OF THE TRINTA DI DELI

The control of the co

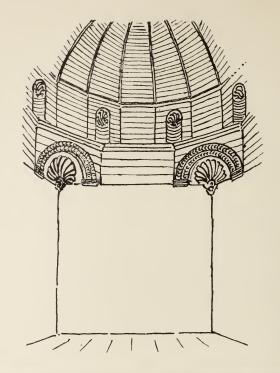
I The second sec

The second secon











The second of th

1417711

Charel in a light

and control of the spaces of the control of the con

Par Sallend Can control

The first of the part of the property of the Language of the L

MAZZARA.

Church of S. Egidio.

The interior of the square chancel with octagonal superstructure and 16 sided dome above.

The South-side of the exterior.

of the Addolorata, in the same town, and in the chapel of S. John, attached to the famous church of the Virgin of Trapani. All these chapels are inserted or added to older buildings. I do not recollect to have seen any example of this style in Palermo itself attributable to the period of the Spanish occupation, but there are several instances in Spain, and it may well be that they originated in this corner of Sicily. Where the space for the squinch was insufficient, as in the cathedral at Burgos, the ribs of the splayed scallop-shell were squeezed up to resemble those of a half-closed fan. chapel in the abbey at Monte San Giuliano has an inscription recording that it was built in the sixteenth century, and I am inclined to think that all these Sicilian chapels with scallop squinches are of that period. The most elaborate of them are the chapels of S. Egidio at Mazzara and of S. John attached to the Norman church of the Virgin of Trapani in the suburb of that town.

Norman portions of S. Egidio can still be seen in the nave. The chapel is in reality the chancel of the church, and consists of a square chamber covered by a dome resting on an octagon lantern. The accompanying sketch of the squinches and part of the vault will convey an idea of the general appearance and character of this as well as of these other domed chapels in the renaissance style. But they are really only interesting because they show that the Byzantine and Arab methods of construction were continued here as late as the sixteenth century.

Before leaving this part of Sicily I should not forget to mention a few fragments of some early churches. On the promontory at Bonagia, obviously a corruption of Panagia, a small tunny fishing station on the north-east side of Mte. S. Giulano, there are foundations of an early chapel, but the remains are insufficient to give any idea of either the style of architecture or the date. On Mte. S. Giuliano, close to the site of the celebrated temple and behind the prison in the citadel, there are the walls of the nave and square apse of an early church. There are also a few minute pieces of coloured plaster, some fragments of pavement and the jamb and spring stones of round arches over two windows on each side of the apse. The church had a plain rectangular nave 16 met. long, 7 met. broad, and the apse is about 4 met. square. The former

has been completely destroyed, and nothing remains but fragments of the walls about 1.25 met. above the ground. The apse walls are still standing to a height of 4.50 met.

The absence of any considerable remains of an early church at Mte. S. Giuliano was a great disappointment, more especially as portions of the city walls seem to have been built, or at least restored by the Byzantines. These walls are in a way an epitome of Sicilian history, and contain Phœnician, Byzantine, Saracen, Norman, and later work.¹

The chapel of S. John on Cape Lilybeo, near Marsala, also seems to have traces of early work which may be Norman. But the most important remains there are the wall paintings in the catacombs supposed to be the work of early Christians, though the general style and the character of the lettering of the Saints' names, points to the Norman period. I am inclined to attribute them to the Greek monks who returned to Sicily after the Norman conquest rather than to the early Christians.

The diocese of Girgenti was one of the most important in Norman times, and according to the charters granted by Count Roger and confirmed by his successors it comprised all the central part of the island. The first of these charters is a grant of tithe to the church of Girgenti by Count Roger dated in 1093. The second is an inspeximus charter dated 9th February, 1244. Both have been transcribed by my friend Professor Garufi from the originals in the muniment room of Girgenti cathedral, and contain much interesting information about this part of Sicily.¹

The recitals in the first charter are couched in grandiloquent terms, the more interesting parts of it may be translated thus:—

- "I, Roger, by Divine Grace Count of Calabria, girt with the "sword of Grace from above, and adorned with the helmet and
- 1. Professor Salinas records the discovery of Phœnician letters on portions of the walls. I was fortunately able to find them from the information given in his article, and they appear to me to be masons' marks.

Archivio Storico Siciliano. N.S. Ann vii. Fasc I.-IV., p. 411, 1883.

1. "L'Archivio Capitolare di Girgenti 1 Documenti del tempo Normanno—"Suevo e il 'Cartularium' del sec. XIII. (Estratto dall' Arch: Stor: Sic: N.S. "Anno XXVIII.) C. A. Garufi. Palermo. 1903."

"shield of good and laudable intention . . . in the year 1093 "of the Incarnation of our Lord Jesus Christ, Urban the Second, "occupying the Apostolical See . . . established the episcopal "sees of which one is the church at Girgenti, whose bishop is "called Girlandus, and to whose jurisdiction I assign whatever is "contained in the underwritten boundaries with all the right of "tithe . . . as well in the city of Girgenti as in the said "diocese. That is to say from the place where the river rises below "Corleone to above the rock of Zinneth and then stretches through "the boundaries of Jato and Cephala and then to the boundary of "Vicari and thence to the river Salso, which is the division of "Palermo and Termini, and from the mouth of this river where it "flows into the sea to the river Torto, and from there to the place "where it rises at Pirri above Petralia, and then to a high mountain "which is above Pirri, and thence to the river Salso where it joins "with the river of Petralia and along this river to the place where it "descends to Licata which divides Girgenti and Butera, and thence "along the sea shore to the river Belice, which is the boundary of "Mazzara, and then along the course of this river to below Corleone "where the boundary commences, excepting Vicari Corleone and "Termini. And I grant the ownership to the same Lord Bishop "Girlandus and other bishops after him of Casale Catta with 100 "villeins."

So that in point of fact the diocese occupied nearly the whole of central Sicily with the exception of one or two towns.

The inspeximus charter is a much longer document, and is entitled:—

"Libellus de successione pontificum Agrigenti et de Institutione "Prebendarum et aliarum ecclesiarum dyocesis sicut ex relatione "cognovimus precendentium Seniorum et ipsi inspeximus in "eodem statu."

The recitals and parcels or boundaries, substantially the same as in Count Roger's charter, are followed by particulars of the fourteen prebends and a number of benefices, and then by a list of prelates who occupied the see of Girgenti. The first of them, S. Gerlandus, held the see from 1093 to 1104. He was sent for by his kinsman, Count Roger, from Besançon in Burgundy, and consecrated by Urban then Bishop of Rome.

"Sanctus Gerlandus in sex annis hedificando complevit Episcopium" et Curiam prope Castellum propter timorem innumeralium Sarace-

"norum habitancium in Agrigento quia pauci Xristiani ibi usque "ad mortem Regis Guillelmi secundi."

He was succeeded by Drogo, and Albert and Warin. The first two held the see for a year apiece, and the third succeeded in 1105.

"Postquem fuit episcopus Gualterius francigena qui in episcopatu "residens de Saracenis multis valde verebatur mox "emptis multis bufalis fecit trahi lapides magnos de civitate veteri "et tribus annis complevit edificium turris.

A piece of vandalism that called down upon his head the wrath of Amari, who observes "ch'ei non riposi in pace." ¹

"Huic successit Gentilis tuscus qui fuit cancellarius Regis
"Ungariæ Post hunc vero fuit Bartholomeus electus
"dum esset Constantinoplim legatus et post tercium annum fuit
"consecratus a germano suo Gualterio Panormitano archiepiscopo²
" postea sub Rege Tancredo Panormi archiepiscopus
"fuit."

He was succeeded by Ursus who had an eventful career, and among other experiences was taken prisoner by the Saracens. He was succeeded by Raymond of Acquaviva, Dean of Girgenti, in the reign of the Emperor Frederick.

Nearly all these are good Norman names, and as I have said before, however much attached the conquerors may have been to the Roman see, they filled the bishoprics with their own kinsmen and countrymen.

The charter mentions the Greek parish church in Girgenti, a Greek benifice in Caltabellotta, the Greek church at Castronuovo and the monastery of S. George at Trocculi (Triocala) below Caltabellotta. The latter was evidently the cause of friction.

In Girgenti itself there is a basilican church called S. Maria dei Greci, built on the plinth of a Greek temple. Portions of the walls may date from the Byzantine period, but they have been too much restored and pulled about in later times to be capable of certain identification.

Another very early church dedicated to S. Biagio stands at the extreme east of the ancient city, also built on the site of a temple. The present building is Norman but may be a restoration of an

- 1. Amari, vol. III., p. 210, in a footnote.
- 2. Walter of the Mill (Offamilo), the builder of Palermo Cathedral.









HIP ICLEA VINOA. Bution in the Case Walter Mason marks. The Executions of the walk

A second section of the section of the

HERACLEA MINOA.

Bastion in the City Walls.

Masons marks.

The lower courses of the wall.

earlier Byzantine church. There are some very early crosses cut in the west and south walls.

Another interesting building is the chapel in the Norman castle of Favara, not to be confused with the castle of the same name at Palermo. Favara is a large country town about nine miles northeast of Girgenti. The castle, built by the Chiaramonte family, is in a good state of preservation. The chapel is situated in the keep on the first floor. The nave, a small square chamber, is covered by a dome of high pitch in the usual Palermo style supported on pendentives and pointed arches. The apse, a small square chamber with lateral doors, is lighted by a pointed window flanked by three columns on each side, one of Egyptian porphyry and the others decorated with chevrons in coloured marble; a photograph of the Norman door of the chapel will be found in the frontispiece and is one of the best of many doorways of the same kind found in different parts of the island. Perhaps the best of them is in the castle of Maniace in Syracuse.

The sea coast as well as the country inland westward of Girgenti is very sparsely populated and there are scarcely any towns and no villages. In summer this district must be quite waterless and as hot as an oven. After leaving Porto Empedocle the high road passes through two small places called Siculiana and Montalegro, both dating from the Spanish occupation, and containing nothing of interest. At the latter I was told that a fine "cuba," the name the peasants give to domed buildings, still stood on a hill at the mouth of the river Platani. This spot now identified as the site of the ancient Greek city of Heraclea Minoa is also known as Capo Bianco from the lime stone cliff of the headland, I visited it through the kindness of the Judge la Mantia and friends at Sciacca who took me in a steam tug. The Cuba proved to be the lower part of a fine circular bastion of the classical city wall, made of large and well preserved masonry with several masons' marks upon it. In consequence of the encroachment of the sea the bastion now stands at the edge of the cliff, and is in imminent danger of falling some two hundred feet on to the beach below. I have, therefore, reproduced a photograph of it as well as of the wall and the masons' marks so that some record of these interesting ruins may be preserved.

I could find no trace of a church and the ancient city which

44 SCIACCA

appears from some fragments I found to have survived till Roman days is now razed to the ground. Nearly all the site is arable land cultivated by peasants living at Heraclea Cattolica situated in the hills inland.

Twelve miles west of Heraclea Minoa is Sciacca, the ancient Thermæ Selinuntinæ, and the hot springs dedicated to S. Calogero on a hill behind the town are still resorted to for their medicinal properties. In Sciacca itself there are no Christian remains of the pre-Saracen period, though the spot is par excellence the scene of the traditional labours of S. Calogero. A Norman church dedicated to S. Nicholas appears to be of very early date. It has a plain nave and aisles terminating in three semi-circular apses; of these only the central apse is used for service, the south aisle and apse have been turned into a vestry and store-room, and the north aisle and apse incorporated into an adjoining house. The church possesses an ancient wall-painting of S. Nicholas blessing in the Latin way, and a large wooden cross with a painting of the crucifixion in the late Greek style, both of the post Saracen period. Other crosses of a similar kind will be found in the cathedral and the church of S. Catharina at Mazzara. The Sanctuary of S. Calogero has been entirely rebuilt, and nothing remains of the traditional cell. The present church is quite modern.

Five miles behind Sciacca perched up among the pinnacles of a short but steep mountain range stands the Norman town of Caltabellotta, the successor of the ancient Triocala. I have observed that, during Norman times at any rate, this ancient diocese was merged in that of Girgenti, and presumably by that time the Christian community had entirely disappeared. At any rate there are no remains of the pre-Saracen period unless a few fragments in a little monastery below the town can be attributed to it. There are, however, a fine Norman abbey church and two small chapels. The former now in process of restoration, contains a holy water stoup of the same age as the older part of the church with two keys and the legend Tu es Petrus carved upon it in early gothic characters. The doorways of the chapels are very handsome.

The view from Caltabellotta is exceedingly fine, and extends from the cathedral tower of Girgenti, visible through a gap in the coast range to the promontory near Mazzara.

TYNDARIS.

The so-called Gymnasium.

North aisle on the left; South aisle on the right.

The state of the s

The standard G. minstering.

North wish on the left : State airly on the

The second secon

The Control of the Co













The state of the s

A Committee of the comm

Trise of the Generality

All the trial title thready to the terminate

have at the least will a rest to the manner have - S.W. ande

8 1000

The second secon

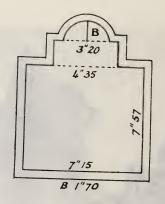
the second section of the second section to

TYNDARIS.

Apse of the Gymnasium.

CEFALU.

Ruin of the church built over the 'prehistoric house'; S.W. angle showing the W. front and the doors of the house; and the S. side.



The Christian remains at Selinunto I have already alluded to.

I found some evidence of early Christian churches at Cefalu, Tyndaris, Alaesa (a little village near S. Stefano di Camastra, now known as Tusa), Termini and Carini. The first three were ancient episcopal sees.

Upon the so-called temple of Diana, on the rock above Cefalu, are the remains of a small chapel consisting of a square nave, a short chancel and a semi-circular east apse. The semi-dome vault of the apse inside was faced with square stones and springs from a plain bevelled cornice. Otherwise the masonry is of the roughest description, composed of rubble and pieces of brick and cement. The measurements of the nave are, length 7.57 met., breadth 7.15. The chancel 4.05 broad, the apse 3.20 broad, and 1.70 deep. The floor is filled with debris of stones and tiles, and there is not enough left to show where either doors or windows were placed or how the church was roofed. The materials are altogether insufficient to form any idea of the date of the church which has been attributed without justification to the eighth century.

About two miles north-east of Tusa there is a farmhouse with a plain rectangular chapel adjoining it, erected in 1481, as a stone tablet in the west gable records. It is supposed to be on the site of the Roman and Byzantine city of Alaesa. The church has a piece of Roman column for a holy water stoup, and two Roman millstones are preserved in it, but with those exceptions there is nothing to connect it with the pre-Norman period. In a field close by, full of Roman tiles and pottery, there is a remarkable Roman sepulchral chamber made of square stones and vaulted in a peculiar manner. Similar work will be found in a monument in a corner of the cemetery at Termini.

There are many Greek and Roman remains at Tyndaris and the most important of them is the Roman basilica called the gymnasium. It is more than likely that this building was used as a church during the Byzantine occupation. The Sanctuary of the Madonna and the chapel in it are relatively modern. The ancient diocese of Tyndaris included the Lipari Islands, but I found no trace of an early church on any of them, and in Byzantine days the population was, I have no doubt, much smaller than it is now.

There is some doubt whether Carini, a small country town

46 TERMINI

between Palermo and Castelvetrano was an ancient bishopric. The classical town stood on the seashore, and there is nothing of it left above ground. About half way between the sea shore and the railway station I found a Norman pointed arch in a wall, and a small chapel probably also Norman, but with no distinctive architectural feature about it. The medieval town is situated about three miles inland on a hill crowned by a fine Norman castle.

Termini has several remains of the classical period, at least one ancient church, some Byzantine fragments and inscriptions and a Greek triptych in the museum.¹

The triptych is about 2 ft. square, and the principal figures in it are the Blessed Virgin and our Lord surrounded by Angels, Apostles and Bishops, and Doctors of the Church. On the outside of the right panel is a colossal St. Christopher crossing a stream. The Saint is represented with a lamb's head; he is dressed as a warrior and holds a staff in one hand, and supports our Saviour on the other arm. Our Saviour is clothed with a tunic, His left hand rests on the head, and He is blessing with His right hand in the Greek way; near the figures are the letters ICXC with abbreviation marks above. Above these figures is a half-figure of St. Nicholas. On the outside of the left panel is a half-figure of Anastasius of Alexandria, and below similar figures of S. Miletus of Antioch, of S. Theodore, and of another saint. In the left top corner there is another similar figure of S. Gregory.

The central figures in the chief panel are the Blessed Virgin vested from head to foot in a red robe.² Our Lord is seated on her arm, and is dressed in a long green tunic. His left hand holds a scroll and His right hand is raised in benediction in the Greek way. He has a cruciform nimbus with the letters OON. By the Virgin's side are the letters MP OT with abbreviation marks above, and H OAHTHTPIA. On either side are two small robed angels with the letters M and Γ representing the Archangels Michael and Gabriel.

On either side of the panel are two figures representing S. John the Baptist and S. John the Evangelist respectively. The former represented with a beard holds an open book in one hand and with

^{1.—}See also Archivio Storico Siciliano. N.S. Ann. vii. Fas. i.-iv., p. 142-146. Palermo, 1883.

^{2.} Probably in allusion to Count Roger's vision during the siege of Palermo.



Interior of the church on the 'prehistoric house' taken from the N.W. corner of the nave looking towards the chancel: the Norman citadel is in the background.

The second second second still age to the second se

The continues of the co

Interver if the church in the prehistors, house taken in a seen the change the Arman in a seen the harmon the Arman in a seen the harmon the Arman in the harmon in the ha

The first transfer of the first transfer of

The production of the production of the Producti

The State of the Original Observation









Home to the first term of the

The second secon

TER ULV

terrestrate trailing the 1210 Century in an Answer

To tace pass 47.

TERMINI.

Byzantine triptych of the 12th Century in the Museum.

the other is blessing in the Greek way. Below the central figures are three bishops S. John Chrysostom, S. Gregory Nazianzene and S. Basil the Great. Each holds a book in one hand and the other hand is raised in blessing. On the inside panel of the right side are representations of S. Joseph and the Annunciation and below them a figure of S. George on horseback slaying a Dragon. On the corresponding panel on the left side are two half figures of S. Joachim and S. Ann who are being blessed in the Latin way by the Blessed Virgin risen from her seat. The Holy Ghost hovers over her head.

Beneath this group is an equestrian figure of S. Demetrius slaying the Captain of the Saracens. This figure is introduced in allusion to the vision of the Saint by Count Roger during the battle of Cerami in 1063, and from the introduction of it as well as from the general character of the painting, the triptych is probably to be attributed to the twelfth century.

I translate the following remarks upon the style of painting from the Article by De Michele:—

"The draughtsmanship of the figures is somewhat hard, but the "contours are boldly executed; the transparent and brilliant "colouring seems to have been applied by a process of distemper, or "else by encaustic, a mode of painting in colours with a wax body, "which was employed by the ancient Greeks and Romans, and which "is believed to have continued to flourish in Sicily even after the decadence of the arts, and to have lasted until the fifteenth century, as is confirmed by the famous picture of the Triumph of Death, "painted in encaustic by Antonio Crescervaio, on a wall in the "vestibule of the ancient chief hospital of Palermo.

"And lastly, it seems to me well to call attention to the fact that "all the figures and drapery were first chased on the gilt ground, "and the contours were afterwards traced in black. The flesh was "rendered by a light brown pigment, and the contour traced in the "same colour, somewhat darker; but the eyebrows, eyelids and eyes "are in black. Transparent pigments are applied over textures on "the folds already drawn; and the half tones and flesh lights are "rendered with bold touches and a full body that contrast with and "stand out against a mass of brown colouring."

The old chiesa matrice dedicated to S. Giacomo seems to be Norman work on the site of a much earlier building. I noticed that one of the steps leading up to it from the street originally formed part of the architrave of a classical building, and has a triglyph carved on it. There are said to be other classical pieces built into the tower, but I could not find them.

The Norman church was a basilica with three semi-circular apses at the east end, the body being divided into a nave of four bays by pillars supporting circular arches and clerestory windows above. A fifth bay was the chancel, and the arches of it were supported by pilasters as well as pillars. The roofs of nave and aisles were made of timber. I have not often seen the original plan of a church so completely altered. The sanctuary and a square apse have been inserted in the place originally occupied by the west end of the church, and the original main apse in the east end has been shorn right off, and the principal door built in its place. The aisle roofs have been raised above the clerestory, and the windows are now blocked up. In point of fact the church has been completely ruined both inside and outside.

Another church of very peculiar design, and unfortunately gradually falling into ruins, is situated on the highest point of the town near the public garden. The present fabric, comparatively modern, seems to have been copied from an earlier church, and from the general appearance probably the model was a Byzantine-Arab building. I copied the following incription over the west door:—

"A.M.D.G. Divique prœcursoris Dni Jesu Xti vetustissima "exuentes forma ecclesiam istam ab immemorabili conditam jam jam collabentem Revus Sacos S. Th. Dr. D. Domeus occurso benefis "et Cappelus ac pii operis sci Mercurii in eadem erecti Deptus "spectabilis D. Nicolaus Marsala U.I.D.D. Joseph Lo Faso ambo "quoq Depti protectoris præstitiis ab eodem opere maxima ex parte "ex suppetiis ad recentioris formae refectionem ab anno Salutis "MDCCLXXVIIO ad annum usque MDCCLXXXVIIII impensius "seduloque incubuerunt."

The nave of this church is an octagon supporting a dome of the same shape. It is enclosed in a square curtain wall so that from outside the church appears to be square with the octagon dome over it. The building is in a deplorable if not unsafe condition; indeed the custodian only let me in after some demur. The walls inside

are of rubble and cement covered with whitewash cracked in several places from top to bottom. Beyond the inscription quoted above and a well, there is nothing of interest inside. From the terrace in front there is a magnificent panorama of the sea coast from Solunto to Cefalu.

Messina and Catania have so often suffered from earthquake and eruptions that the absence of early buildings is scarcely a matter for surprise. There are no Byzantine remains in the latter, but in the former there is, I believe, a fragment consisting of a doorway of the monastery of S. Salvatore dei Greci. I only know this from hearsay, for the site of this monastery is now occupied by the fort of S. Salvatore at the end of the mole in Messina harbour, and therefore not accessible to foreigners. A little domed church near Gesso, the first station out of Messina on the Palermo line, was destroyed when the railway was built. The site was pointed out to me about 100 yards south of the station, but I was unable to obtain either any satisfactory description or any plans or drawings of it. Murray says that it was dedicated to, and supposed to have been founded by S. Gregory the Great.¹

The church of S. Pancras at Taormina occupies, according to tradition, the site of one of the earliest churches in Sicily. But the superstructure of the present building at any rate is comparatively modern. In a garden below S. Pancras, in a south-easterly direction, there is a little rectangular building with a semi-circular apse, now used as a toolshed; over a modern door there is a stone slab with the date 1876, but I am inclined to think that this is a little late Byzantine building, possibly a chapel, and the ancient house adjoining it may have been a monastery.

^{1.} Handbook for S. Italy and Sicily, 9th Edition, r. 361, published in 1890.

SARDINIA.

The traveller who is not a sportsman or an antiquary will find little to compensate him for the fatigue and discomfort of a journey into Sardinia; the means of access leave much to be desired, the steamers are small and have little to recommend them except their cleanliness, and the passages are long and usually very rough. The scenery is not as fine or as accessible as in Corsica, and the hotels in Cagliari and Sassari, conducted entirely as commercial houses, lack comfort though they are tolerably clean and the food is fairly good. The inns in the small towns and villages offer the kind of accommodation frequently advertised on the walls of Sicilian taverns, Si loca, si vende, si fa da 'manchiare,' and the appropriate word for the faring is campare. On the other hand the climate in spring is pleasant, the people with their varied and picturesque costumes are attractive, and for the sportsman and antiquary Sardinia offers a first-rate field. The latter will find the island full of antiquities of every age commencing with the pre-historic dolmens and the nurhagi.

The churches of Sardinia stand in much the same relation to the Pisans as those of Sicily do to the Normans. Not only does Sardinia owe her best churches to Pisan architects, but they seem to have destroyed the earlier buildings as the Normans did in Sicily. The pre-Pisan churches fall into two groups; the early basilican and the byzantine, and very few of either remain. The cathedral of S. Gavino at Porto Torres, partly rebuilt by Pisan architects in the beginning of the eleventh century, is by far the most interesting and important in the first group. Only four byzantine churches substantially in their original condition have been found up to the present, the largest and most important being the church of S. Saturnino at Cagliari.

The other churches built while the Byzantine government actually or nominally ruled Sardinia are S. Giovanni in Sinis near

SARDINIA.

SCHEIGHTO

Scorsica; Sartène Öspedale Porto Vecchio Bonifacio \ Strait Bonifacio St Theresa Asinara Aranci Bay Island \ C.Porto Torres Terra Nova Osilo +Sassarı Chilivani Nuoro Macomer + Silanus Bosa årdini Cabras Sinis ts 1+Oristano + Assemini Cagliari Cagliari



Oristano, S. Giovanni d'Assemini, a village near Cagliari, and the chapel of S. Savina at Silanus near Macomer, in the centre of the island. The first is a building of considerable antiquity.

Some record of S. Saturnino and S. Giovanni d'Assemini has come down to us, the former in connection with S. Fulgentius, bishop of Ruspe in Africa during the Vandal dominion, and the latter in a charter preserved in Genoa dated in the commencement of the twelfth century. During this long period Sardinia was governed first by the Vandals, later as a province of the Byzantine Empire, and still later by quasi independent princes or counts owning allegiance to the Emperor at Constantinople.

After the fall of Rome Sardinia was ruled by the Vandals and followed the fortunes of their African kingdom. The life of S. Fulgentius shows that in one respect at least they imitated their Roman predecessors, and made it a place of exile for the orthodox bishops of the African Church. History does not record whether the Vandal sovereigns sought to impose the Arian faith upon their Sardinian subjects, but there is evidence that Trasamond treated Sardinia in much the same tolerant way that Calabria was treated by the iconoclast Emperors in the eighth century, for S. Fulgentius was allowed during his exile to build a monastery near the ancient basilica of S. Saturnino at Cagliari.

After the fall of the Vandal kingdom, and the conquest of Africa and Sicily by Belisarius, Sardinia became a province of the Byzantine Empire, and was administered as part of the African exarchate. After the Saracen conquest of Africa the Byzantine possessions in the Western Mediterranean were reduced to Sardinia, the Balearic Islands and a few sea ports in Spain and Africa. The exarchate of Africa, however, continued to appear in the imperial rescripts, and Sardinia was still nominally administered as part of it.⁴ But by the tenth century, though all connection with Constantinople was not yet severed, the Byzantine

^{1.} S. Fulgentius, 468-533, was made bishop of Ruspe in 508. He was exiled to Sardinia and, with other exiled African bishops, he was summoned by Trasamond to Carthage to dispute with the Arian bishops. After the conference he was again exiled to Sardinia where he remained till 523.

^{2.} Scano, Storia dell' Arte in Sardegna, p. 30.

^{3.} Later Roman Empire, vol. II., p. 449.

^{4.} Diehl, L'Afrique Byzantine, pp. 110 and 586.

governors acquired independent positions, and as time went on their offices became hereditary and developed into the judgeships of the free States of Cagliari, Torres, Gallura and Arborea.¹ It is easy enough to fix the commencement of the Byzantine dominion in Sardinia with Belisarius' conquest of the Vandals in Africa in the reign of Justinian, but difficult to select a precise date or event when it may be said to have concluded. On the whole, perhaps, the most convenient and the least open to objection for the present purpose is 1073, when Gregory VII., of Rome, claimed the allegiance of the Sardinian judges and threatened them with a Norman invasion if they refused it.² At that moment there was no question of the Byzantine suzerainty which, in fact, must have come to an end many years earlier.

From the gradual emancipation of the judges we may conclude that church and state in the island were left in a great measure to take care of themselves.3 From the tenour of the occasional relations with the Roman see it would seem that the sympathies of both were with the East rather than with the West. moment the differences between the Sardinian Church and Rome were upon matters of faith and not merely upon questions of church government or ecclesiastical supremacy. Two Sardinian bishops attended the Lateran Council in Rome⁴ and sided with the Latin Church in condemning the "Type," while not long afterwards the Pontiff refused to recognise the consecration of some other Sardinian bishops by the Metropolitan of Cagliari because they all sympathised with the Emperor.⁵ The Sardinian Church was apparently divided into camps and the majority, if not in numbers at least in importance, sided with the Emperor. When a different view of the theological controversy of the day was taken

- 1. Besta, La Sardegna Medioevale, vol. I., pp. 40 and 47.
- 2. Besta, vol. I., pp. 79 and 80.
- 3. Gay, L'Italie Meridionale, p. 209.
- 4. Summoned by Martin to consider the "Type" of the Emperor Constans II., Besta, vol. I.. p. 26. They were Deodatus of Cagliari and Valentine. During the Byzantine occupation the seven original bishoprics had dwindled down to four: at Cagliari, Torres, Sulcis, and Pausania. Under the present arrangement there are three archbishops: at Cagliari, with suffragans at Galtelli-Nuoro, Iglesias, and Ogliastra; at Oristano, with a suffragan at Ales and Terralba; and at Sassari, with suffragans at Alghero, Ampurias and Tempio, Bisarchio, and Bosa.
- 5. Besta, vol. I., p. 27, and Diehi, p. 537, on the relation between the Byzantine Governors and Rome; p. 509, upon the state of the Church.

by Constans' successor and son Constantine Pogonatus and the Type was revoked, the Sardinian clergy again sided with the new Emperor and changed their views. The Metropolitan and the Roman see were reconciled and the consecration of these particular bishops, to whom exception had been taken, was recognised and confirmed.

As politics obviously played a considerable part on these various occasions, so politics may account for the relations between the Roman see and Sardinia being suspended for about 150 years. There is no record to show what the State did with the Roman patrimony or what side the Church took in the controversy about the images. But during this period the patrimony in Corsica remains, while that in Sardinia disappears from the Roman annals.²

The successful Saracen invasion and ultimate conquest of Sicily affected Sardinia in isolating it more completely from the central government at Constantinople. It is strange but apparently the fact that Sardinia, though frequently threatened and occasionally invaded, was never actually occupied by the Saracens as Sicily was.3 But the Saracen success in Sicily and South Italy even close up to Rome itself had another and indirect effect upon the Church in Sardinia. It brought about an alliance between the Greek Empire and the Roman see under John VIII., and from this alliance ensued among other things a renewal of the relations between the Sardinian princes and the Pontiff. In 873 John VIII. had to recall the princes of Sardinia to Orthodox doctrines because they yielded too easily to the seduction of heresy flowing from Greek learning or from the influence of Greek merchants who carried on the slave trade in the ports of the island.4 To appreciate all these words imply a study should be made of John's pontificate, of his relations with the Emperor at Constantinople on the one hand and the states of Amalfi and Naples on the other, and of his endeavour to stem the tide of Saracen advance in Italy. Were

^{1.} Besta, vol. I., p. 27, and Diehl, p. 537, on the relation between the Byzantine Governors and Rome; p. 509, upon the state of the Church.

^{2.} Besta, vol. I., pp. 41 and 42.

^{3.} Amari, vol. III., pp. 5-8. There were several invasions. The more important were apparently in 710, 752, 813, 817, 935, and in 1016 under Musetto.

^{4.} I have translated this passage from Besta, vol p. 43.

the trading communities in Sardinia taking the same attitude towards the Saracens as Amalfi and Naples; who were the slaves, what was the course of trade, and was Sinis one of the ports used.¹

One of the important consequences of the alliance between Rome and the Byzantines at the close of the ninth century was the presence of a Greek fleet in the Tyrrhenian Sea, and this fleet may have contributed in some degree to save Sardinia from a permanent Saracen occupation.²

The Arab ships are recorded to have been raiding Corsica and Sardinia³ at this time, and I do not suppose that at a moment when the Saracens were masters of practically all the shores of the western Mediterranean, in Africa, Spain and southern France, there was much scope for church building in an exposed and isolated sea port like Sinis.

I have gone in some detail into the general history of Sardinia at this moment to see if any assistance could be obtained from it in fixing the date of S. Giovanni in Sinis, usually attributed to the 9th century. I am afraid there is hardly enough even to justify my conjecture that if the church was not built before the end of the 9th century when the island was virtually abandoned by the Empire⁴ it was not built till the beginning of the eleventh century after the defeat of Musetto (Moghedid) in 1016, when the Saracen raids against Sardinia ceased altogether. The general style and appearance of the church justify a preference for the earlier date.

The inscriptions in the churches at Assemini and the neighbour-hood have been assigned to the time of the Byzantine revival in the reign of the Emperor Nicephorus Phocas. Upon the whole I think the church of S. Giovanni d'Assemini is not older than the beginning of the eleventh century, and that the same might be said of the existing portions of the church of S. Saturnino. The general character of the buildings and some architectural details in S. Saturnino certainly support this view and that is all I think that can be safely said about them.

^{1.} Gay, p. 129. Also Amari, vol. I., cap. XI., and especially pp. 442-443. Upon this period see the learned and interesting volume I. of L'Europe et le Saint Siège, by A. Lapôtre. Paris. 1895.

^{2.} Gay, pp. 162-163.

^{3.} Amari III., p. 5.

^{4.} Id., p. 12.

I have come to the conclusion that these churches at Assemini, Cagliari and Sinis are not later than the third quarter of the 11th century for another reason. I have alluded to the relations between Rome and Sardinia in Constans' reign and during the pontificate of John VIII. The differences between the Greek and and Latin Churches were of long standing in 1073 when Gregory VII. wrote to the Judges of the Sardinian States calling upon them to act as loyal sons towards the Latin Church and to renew that devoted attachment which already existed between the Roman Curia and the Sardinian race (gente Sarde). Those who would not were threatened with licentia invadendi or permission of occupation to the Normans or others of the many applicants who sought permission to conquer the island. The Judges eventually gave way and in the end the Archbishop of Pisa was appointed the Pontiff's legate.

The allegiance of the Sardinian princes was claimed primarily on spiritual grounds, and Gregory laments that the worship of Christ was sunk in the greatest neglect, and that the Sardinians (Sardi) more than any other people kept themselves estranged from the Catholic communion.¹

The concluding sentence is obviously directed against the Greeks. Besta shows that up to the year 1000 Sardinia was looked upon by the Latins as a den (covo) of heretics.2 After that date it is represented as full of religious fervour indicating the separation of the people from the heterodoxy derived from the Greeks and the triumph of Catholicity among them. Gregory's words, like his predecessor's, seem to be addressed to the princes, probably of Greek descent, who still clung to the Greek rite. As I have said they eventually gave way and with the appointment of the Legate the union with the Roman church was completed. This change synchronises with the introduction of Pisan architecture into Sardinia, and it seems to me unlikely that an important building like S. Saturnino, or indeed any of the Greek buildings I am going to describe, would have been erected after the change had taken place. S. Saturnino however seems to have been in part restored by Pisan architects.

^{1.} Besta, vol. I., pp. 79 and 80. I gather that a distinction is intended to be drawn between the faith of the people and that of the Princes.

^{2.} Besta, vol. 1., p. 74.

The reader will appreciate that my reasons for this conclusion are based upon conjecture which I can only justify on the ground that this early history of Sardinia is and must remain unknown through the absence of all contemporary records about it.

The journey from Aranci Bay to Cagliari takes twelve hours for the trains go very slowly. Passing some pretty coast scenery and the sea port of Terranuova, the classical Pausania, with a Pisan church dedicated to S. Simplicio, the railway ascends gradually between two mountain ranges through broken and thinly populated country covered with scrub and "maquis" to the plateau of Chilivani. This piece of the line forms the southern boundary of the ancient state and and modern province of Gallura. This country of some geological interest and different from the rest of Sardinia, includes the Limbara mountain range and the coast in the straits of Bonifacio. The marble from the Limbara was exported by the Romans to Italy and the granite pillars of the cathedral at Pisa were quarried at S. Theresa di Gallura opposite Bonifacio.

Though the flora of the district is Corsican rather than Sardinian the climate must be milder for near Terranuova and Aranci Bay I noticed anemones, the pink pyramid orchis and asphodel all in bloom, while the first two were not above ground and the last had scarcely budded even in sheltered spots of Corsica.

A magnificent view of the jagged finger-like peaks of the Limbara and of the straits themselves can be had from the Ospedale pass above Porto Vecchio in Corsica, or from the deck of a steamer passing through the straits.

At Chilivani the branch to Portotorres leaves the main line and crossing marshes and flat land and the watershed between the Tyrrhenian and Mediterranean, passes first through peculiar limestone hills with flat tops, and then along a river bed through a series of ravines and gorges down to Sassari. Many of these limestone hills have a cap of hard rock overhanging the escarpment of soft stone worn away by the action of water. The general appearance of this district will be familiar to geologists and at no





Les and a control of the control of

And the project of the second of the second

PORTO JOKES

Abservation S. Geration S. Secretion Secretion

PORTO TORRES.

Abbey church of S. Gavino.

South side of the nave.

very remote period the country must have been raised into a series of plateaux. In process of time these were worn away by the weather into deep gorges and cañons, leaving peculiar tabletop hills and mountains scattered about the landscape.

Sassari is the see of an archbishop, possesses a University and is a flourishing provincial town with little or no architectual interest. At the neighbouring villages of Osilo, Sennori and Sorso the peasants wear the handsomest costumes in the island. They are very pretty, brilliant in colour and decorated with peculiar silver buttons similar to those worn by the Bosnian peasants.

From Sassari the ranway gradually descends through open country to Portotorres. This little seaport, once an important Roman station, is now a poor straggling village. It still does a considerable trade in horses, cattle and produce with Corsica and the mainland. There are two weekly steamers to Leghorn, one of them touching Bastia, and a fortnightly steamer to Ajaccio. The latter, a small French boat, does the passage in six hours affording, on the whole, the shortest and most agreeable means of access to Sardinia.¹

The cathedral and the Roman bridge are the two lions of Portotorres. The former dedicated to S. Gavino is one of the most interesting churches in Sardinia. It dates from the beginning of the eleventh century and contains a number of fragments including tombs, pillars, and capitals from classical and byzantine buildings. The alterations made during the Spanish dominion are unimportant, and the additions, as well as some adjoining outhouses, have been removed since I first visited the church eleven years ago. The more prominent of these additions consisted of a rough parapet pierced with loop holes built over the whole length of the aisle walls on both sides of the church, showing that it had been fortified. These parapets were a great eyesore and concealed the proportion and details of the nave.

The general appearance of S. Gavino and the architectural details leave no real room for doubt as to its age, though local antiquaries have tried to make out from documents of a relatively late date that it was built in the sixth century, but, in fact, three

^{1.} As an acknowledgment of much kindness shewn to me I recommend the little inn at Portotorres known as the *Tre Amici*.

capitals with good Byzantine carving and a stone carved with a cross afford the only evidence in the present church of an earlier christian building. The antiquaries have no doubt confused the church meant in the documents with S. Gavino.

The ground plan of S. Gavino is that of a basilica divided into nave and aisles, the former terminating in a semi-circular apse at each end. This arrangement was common in a Roman basilica, but is very rare in a Christian church.¹

The exterior is very simple. The roof is quite straight and unbroken, and terminates in a gable at each end. The walls of both the nave and aisles as well as the apses and gables and the square ends of the aisles are quite plain and relieved only by the usual Pisan round-head arcade and flat pilaster. The windows too, of the simplest kind, are merely long narrow slits with round heads.

A shallow cornice under the eaves of both the nave and aisles roofs is supported by a single arcade of plain small round-head arches resting alternately on bevelled corbels and flat square pilasters. The windows I have just spoken of are pierced in both nave and aisle walls, the former as clerestory, under every alternate corbel: the church therefore was poorly lighted. The cornice under the eaves of the nave roof is returned across the east and west fronts at the same level and immediately above the apex of the apse roof. The gable above is decorated with the same arches supporting the eaves and resting on pilasters of varying length reaching to the cornice.

The whole building is raised on a plinth of three steps after the fashion of a classical temple.

The plan of the church made by Dr. Scano shows three doors on each side. The only original one left on the north side towards the west end is of the usual Pisan type with square jambs and lintel; the latter supported by two carved elbows has a tympanum with an incised ornament, and a round arch above. There is a typical Pisan beast over the side of the door. Another door on the north side is a fourteenth century alteration with an escutcheon as finial and a demicouped angel supporting the arch on each side

^{1.} Among other examples are the cathedral at Mainz and the ruined basilicas at Sbeïtla in Tunis and Matifou in Algiers.

PORTO TORRES.

Church of S. Gavino.

North side of the nave.

A LOUIS OF THE PARTY OF THE PAR

The state of the s

The investment of a Country of the C

The medical policy and the public of the medical public designs and the males of the medical public and the males of the medical public and the medical public a

PORTO TORRES

In the control of the care o

The experience of the property of the property of the state of the sta

The property description in the late of the second second

A control of the second control of the secon

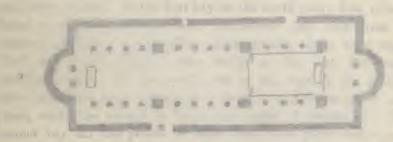








PORTO CONTRACTOR CONTR

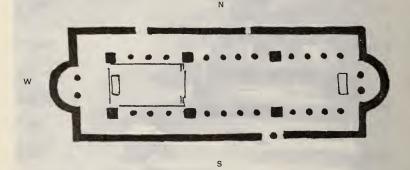


The latter of th

PORTO TORRES.

Abbey church of S. Gavino.

Interior of the nave looking East.



of the door. These angels hold an escutcheon with the arms of Portotorres, a battlemented square tower.

The main door on the south side also dates from the fourteenth century. Similar angels support the arch and a crucifix as finial which fortunately escaped destruction when the parapet was added, for I have an old photograph showing that it was partly embedded in the masonry. Between the door and the eastern apse there is a block of white marble with a cross carved on it in relief, a piece of byzantine work belonging, I have no doubt, to the earlier church.

The nave inside is covered by a roof of plain wood rafters, and the walls with the clerestory are supported on each side of the nave by three pilasters and eleven pillars. The latter with capitals and abaci above support plain round arches. These pilasters divide the nave into three large and one small bay, the first two bays from the east end having four pillars in each bay, the third bay three pillars on each side and the last a short bay of one arch between the pilaster and the west end of the church. Taking these bays in order from the east end I noted the following pillars and their capitals. In the first bay on the north side: first pillar, fluted marble shaft with small corinthian cap, both from a classical building; second pillar, plain granite shaft, ionic cap; third and fourth pillars, same shafts as the last, but with corinthian caps. On the south side of this bay all the pillars have corinthian caps; the shafts of the first and the last two are plain, while the second is fluted and made of marble. In the second bay all the pillars on both sides have plain shafts and corinthian caps. The third bay has three pillars on each side; on the south side the first pillar has an ionic cap, the second a byzantine, and the third a corinthian; on the north side the first and third pillars have byzantine caps, and the middle one a plain cap. All the shafts in this bay are plain and made of granite.

The byzantine caps are made of marble and carved with the same design of vase or chalice, doves and acanthus foliage. P appears on each face, and in one instance this monogram is reversed: this is not an unusual occurence. The device is, of course, a great deal older than the fabric of the present cathedral, and if these are not genuine sixth century capitals belonging to the earlier church of which there is now no trace, they are very

skilful Pisan imitations. But I think that they belonged to the older church, built probably during Justinian's reign, when an attempt was made to revive the old importance of Portotorres as an outpost of the Roman empire.

By a clumsy alteration of late date the high altar, sanctuary, and choir erected on a kind of tribune occupying the third bay, entirely spoil the effect of the interior viewed from the east end. A crypt, like a long tunnel with barrel vault, runs the whole length of the nave and terminates in a rectangular chapel containing the shrine of S. Gavino. It is of no interest and merely contains a few fragments of Roman tombs and a classical bas relief of some importance.

The plans and arrangement of the two apses are similar. They are separated from the nave by a stone screen supported by a central pointed and two smaller round headed arches on either side resting on pillars with circular shafts and caps. The arrangement is most peculiar and I imagine quite unique; but these pillars and screens did not form part of the original design and date from the fourteenth century. Since I visited the church ten years ago, these screens have been lowered and the top of the eastern screen has been made into an organ loft. The caps of the pillars in this screen are decorated with a plain running pattern of roses and interlaced basket work. The roof of the apse is groined and has a boss carved with a representation of S. Gavino on horse back. The apse itself is used a kind of store room and a staircase leads up to the organ. The western apse is practically similar but the caps of the pillars have two carved figures bearing the arms of Portotorres and some grotesque men and beasts.

The aisles, very narrow in proportion to the nave, as usual in buildings of this style, are covered with cross vaulting resting on the abaci of the pillars and on plain corbels in the walls.

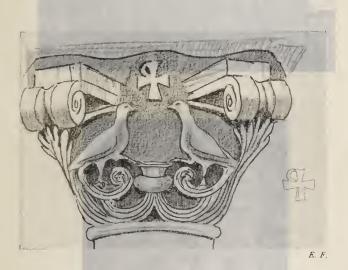
The whole length of the nave including the apse is 43.50 met. and the total width including nave and aisles is 17.72.

From Chilivani the main line to Cagliari winds up the escarpment of the Macomer plateau in long curves and after passing through a forest of small oaks and scrub, across stony country not unlike the County Kerry, reaches Macomer. The village stands in a picturesque spot on the verge of the southern escarpment over-

PORTO TORRES.

Church of S. Gavino.

The apse at the East end and gable; a stone with cross on the S. side of the nave, outside;



A byzantine Capital in the chancel.

The state of the first and sold at a second sold at the

The state of the s

The second secon

The Company of the Co









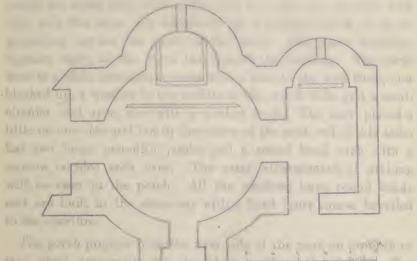




West to it South on Jumps in which was at the South haved



Weren burner



parks to the horse or contract possible of the same and the

T face face 61

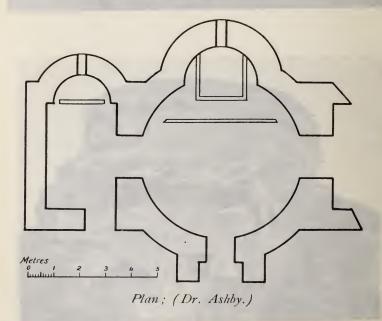
STA SARBANA.

Silanus.

West front; South side showing the broken roof of the South chapel; the central apse is on the right.



Elevation East side.



To face page 61.

looking the great plain of Oristano. Branch lines run from here westward to the sea port of Borso and eastward through some of the finest scenery in Sardinia into the mountains of Nuoro. Near Macomer there are many nurhagi close to the railway.

The village of Silanus is the second station on the line from Macomer to Nuoro. In a field about half a mile south of the station and some thirty yards from a conspicuous nurhag stands the little Byzantine chapel known as S. Sarbana, probably a local corruption of S. Sabina. This little building is not only a real archæological curiosity, but in one respect unique for the dome inside is clearly shaped after the fashion of the neighbouring nurhag.

The chapel has a circular nave with a porch and door at the west side and a semi-circular apse at the east side; it was flanked on the north and south by two rectangular aisles ending in apses. Only the north aisle remains. Though very simple and lacking in any ornament the general outside effect of this little chapel is very pleasing and the proportion as good as the plan is novel.

The nave is a plain drum of well cut blocks of limestone without decoration of any kind beyond two bands of black basalt running round the upper half of it. The roof is a flat cone covered with tiles and the eaves are supported by a bevelled band of stones projecting beyond the drum of the nave. This same bevelling appears under all the eaves throughout the building. The north aisle is a plain rectangular room with a door in the west front, now blocked up, a window in the middle of the north side, and a semicircular east apse, also with a window in it. The door, placed a little on one side and not in the centre of the west end of this aisle, has two large monolith jambs and a round head arch with a narrow cornice arch over. The same arrangement of arching will be seen in the porch. All the windows have round heads and are built in the same way with a third inner course bevelled to the aperture.

The porch projects from the west side of the nave on a plinth or step which apparently ran the whole width of the chapel. The jambs of the porch are made of large blocks of basalt and the upper fronts and the arches are of limestone. Ascending three steps we come to a plain square door and through it into the nave.

The interior is a circular chamber six metres in diameter covered with a conical or beehive vault made of well dressed stones and unbroken by cornice or ornament of any kind. The arrangement inside is very simple, and in fact a reproduction of the chambers of the nurhag. The altar raised two steps above the floor of the nave stands in the apse and the front or chancel step is carried right across the nave covering about a third of it. In the plan I have shewn the portions of the nave where a stone seat runs at the foot of the wall. The interior, now quite dark, must have been poorly lighted even before the apse window was blocked. I found it impossible to take a photograph inside; but one of the ruined S. aisle will show a piece of the roof and the aisle arch connecting the nave and aisle. had waggon vaults of good masonry. In the apse of the N. aisle there is the original stone slab on a block of masonry which served as the prothesis. I failed to find any dedication crosses, marks or inscriptions on it or in any part of the building.

Nothing is at present known of the history of this little chapel but it is certainly a byzantine building and, from the general appearance, I should judge it to be of the tenth century or later. It has evidently been much restored but nothing short of wanton destruction could have ruined the massive masonry of the south aisle.

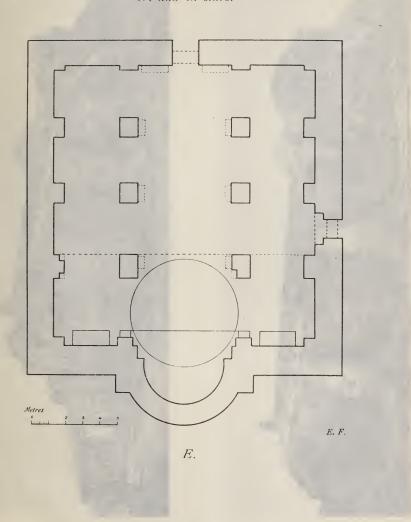
Leaving Macomer in a southerly direction the line gradually descends the escarpment into the plain; then crossing some low lying and uninteresting country cut up with Ficus Indica hedges and dotted about here and there with nurhagi and a few poor looking villages the train reaches Oristano.

Oristano is a dull cathedral town the see of an archbisop with no buildings of particular interest. The cathedral is a large ugly romanesque building of the type usual in the eighteenth century. A small piece of arcading in the wall of the choir aisle shows that the earlier building was Pisan, and some interesting byzantine bas reliefs have been found showing that there was a still earlier church.

The detached campanile is an octagonal structure covered with a pomme and cone roof, and under the eaves are enormous grotesque heads of Titans made of stone or brick and painted red.

SINIS.

Church of S. Giovanni. W. and S. sides.



The second secon bell and provide the second belong as the little shad the property of the collection and an analysis and by a round the information of the Lance View or my part of the Company of the part of the

Vac data and a second of the control of the control











Annual Committee of the Committee of the

37.X S

A Property

The second secon

man established to the

Action the ships and the control of the anti-depth to the product of the control of the control

To pay page for the second sec

SINIS.

Church of S. Giovanni.

East end and apse.

This feature is quite novel to me but in shape and window ornament the campanile resembles that of Lerida cathedral and the Miguelete at Valencia in Spain. A handsome Pisan church dedicated to S. Justa in the south suburb, and a bastion and one of the old town gates are the only other ancient buildings Oristano possesses. In a square in front of the Court house stands a fine modern statue of Eleanora the 14th century soldier lawgiver and ruler of this part of Sardinia while it was administered by the Consuls or Judices of the republic of Arborea.

Sinis occupies the site of the ancient Tharros a Phænician or Carthagenian seaport mentioned by Ptolemy which still existed in Roman times and was also an early Christian episcopal see. Nothing is known of the date or circumstances of its destruction. The town was situated on a sandy isthmus connecting a low range of coast hills with a bluff forming the northern promontory of the lagoon of Oristano.

The only way to visit it is by a carriage drive of fourteen miles from Oristano through the village of Cabras and across the marshes on the north shore of Oristano Bay. Sinis is frequently inaccessible in winter owing to floods, and in summer the whole district is full of malaria. The latter no doubt led to the abandonment of Tharros and the removal of the population to Oristano, though in point of healthiness the new town is not much better. The natives of Oristano call Cabras the tomb of the foreigner, and La Marmora says that even Sardinians cannot live there in summer and autumn unless they are born in the district.

Beside the church of S. Giovanni there are some early rock-cut tombs, a few huts and sheds for cattle, goats and sheep. We passed several large flocks tended by shepherds wearing the picturesque but sombre national costume of Cabras. The shepherds were fine strong looking men and belied the reputation of the district for unhealthiness. I found their dialect very difficult to understand, and some of them looked more like Spaniards than Italians.

The district of Tharros, now most forlorn and woebegone, reminded me, as we drove across the marsh, of the Turk's remark about the roads of Asia Minor, "In summer all the country is a road, and who wants to travel in winter?" The road came to an

abrupt end just beyond Cabras, and for the remaining eight miles my driver had to pick his way across the marsh through pools and bogs as best he could.

We eventually reached our destination and found the church of S. Giovanni built of a coarse grained stone quarried in the neighbouring promontory. Though there is no frost here and the site chosen is sheltered from the disintegrating effects of the sirocco, the stone has perished a great deal and the church owes its preservation to the great thickness of the walls, and to the solid roof and dome.

Excluding the central apse at the east end it is 19 met. long by $17\frac{1}{2}$ broad, the ground plan being consequently almost square. The vaulting, however, is arranged so as to divide the interior into a nave and aisles of three bays, a domed intersection with a shallow chancel, a single apse on the east and rudimentary transepts on the north and south.

Taking the outside of the church first. The west end has a plain unbroken surface across the width of the building. The only ornament on it is the stone cornice or eaves, following the contour of the nave and aisle vaults, projecting a few inches and giving a simple finish to the façade. There is a plain square headed door with massive jambs and lintel and a little octagonal window above it, but no discharging arch. The surface of the lintel is slightly chiselled away at the sides and top so as to leave a projecting surface to correspond with the width of the jambs. Apart from the jambs of the chancel and transept windows, this is the only attempt at decoration I could find anywhere on the building.²

The north and south sides of the nave are propped up by massive buttresses with sloping tops. The arch of a door now blocked up occupied the western bay between the first and second buttresses on the south side. There is a small door still used between the third buttress and the transept on the north side. The rest of the north side is hidden by outbuildings.

The faces of the chancel and the transepts outside are carried up to the roof and finished off to follow the contour of the vault in

- 1. Compare the Cathedral at Sebenico in Dalmatia.
- 2. Compare this decoration with that on the door of the so-called prehistoric house at Cefalu in Sicily.

S. GIOVANNI IN SINIS.

Arches of the nave and one of the vents on the roof.

S. 610171.VM; AV 81.575 Irefes of the more and and the comment of the

the part of the same of the state of the same of the s

160 3 100 3 40 CK











The site of the site of

per a proportion of the period of the second of the second

\$ 6701 1.1 V/ AT SAME

North sale showing the vars at the roof and mer of an work owners.

Application of the contract of

The tree was to fee have been a second to the house the second to the se

S. GIOVANNI IN SINIS.

North side showing the vents in the roof and part of the north transept.

the same way as the west front of the nave. Each face is pierced by a double round headed light with massive jambs at the sides and a monolith partition in the centre. The latter appears to have been ornamented on the outside with a little half-detached pillar, but the stone is too worn to make the detail of the caps and bases recognisable. The eastern apse built of square blocks is semicircular and roofed with a semi dome covered with cement; it occupies the whole width of the chancel end and reaches up to the cill of the window above. There are no side apses, and the east walls of the transepts where apses might have been are pierced by two round headed windows near the ground. They are now blocked up.

Two square holes in the roof of the nave on the north side will be seen in the photograph. We had to climb on to the roof of the little wagonette and then scramble up a buttress on to the aisle vault to inspect them. The driver is preparing for this manœuvre, and he described it later in the day to his friends as "bisognava arrampicarse come simie."

There were three holes originally, of which one is blocked up. They seem to have been windows or vents for the nave and were cut slantwise through the vault. The construction is most peculiar and quite novel to me. I was unable to make a satisfactory examination of them outside owing to their being choked with rubble, and there is only a faint trace of them visible inside the church.

Entering now by the west door, two steps lead down to the stone floor of the nave. The interior is not as dark as might be expected owing to light from the windows in the transepts falling in such a way as to accentuate the details of construction and ornament, and for a building of this size they are unusually massive. The vault and walls are green with moisture, and after an hour spent inside, the leaves of my sketch book were too wet to draw upon.

The nave and aisles are divided into three bays by two heavy square piers and three round arches supporting the vault. The latter is made of fifteen rows of square cut stones springing from a fine bold cornice 4:48 met. from the floor. This cornice is continued on both sides of the nave from the west wall to the west chancel arch supporting the dome, and it also occurs on the east

side of the north transept and the return face of the apse arch. The cornice in the rest of the building is of a different and much smaller pattern. Plain square stone seats are placed at the foot of each pillar and on either side of the west door as well as on either side of the chancel. The curious vents or windows I have spoken of were blocked up inside, and a mark or stain visible just above the cornice in the photograph indicates their position.

There can be no doubt, I think, that the nave and the rest of the church were built at different times, for the chancel arch and piers and the transept vaults are of smaller span than the vault of the nave. The chancel arch is still unfinished, and at the place where it joins the nave vault there is a break. The nave cornice, too, stops abruptly at the chancel arch, and the cornice on the chancel arch is not only of a smaller pattern but at a different level. The odd thing about that is that a piece of cornice exactly like the nave cornice is repeated in the north transept.¹

If the nave and its cornice are of very early date, so also is the dome supported on plain pedentives, for, like all early domes, it is very shallow and inclines at almost the same angle as the pedentives. It is composed of square cut stones laid in thirteen rows and finished up to the crown, and I could find no indication of the dome crown being open as La Marmora seems to imply; but as he says he was never inside the church his suggestion cannot be relied on. The piers supporting the dome are recessed to admit of an ornamental marble pillar and this decorative device of African origin will be found at S. Saturnino, in the church at Sohag and in most of the Norman-Byzantine buildings in Sicily. It also occurs in the Byzantine church at El Kef in Tunis. But there is nothing to show whether these recesses are part of the original design or were cut later. The recess in the south-west pilaster has now been filled up.

The transepts are alike save in the detail of the cornice I have already noticed. The windows in the east sides, visible from outside, have been blocked up and the arched recesses in the east wall are now used as chapels. Some alterations in the north-west corner of the north transept close to the cill of the window, show

^{1.} The nave cornice is exactly like one in a very early church at Hierapolis, near Laodicea, in Asia Minor, usually ascribed to the 4th century.

SINIS.

Church of S. Giovanni.

Interior showing the chancel arch, dome and apse.

S DARK ALLER BY MINE

Tukern showing the inquest seen, stand and after the inquest seen, standard after the inquest

the state of the s





that the cornices do not fit and that the transepts have been restored or altered apparently at a later date.

The chancel apse is plain and small in proportion to the size of the church and calls for no comment. The altars are raised two steps above the floor and appear to be comparatively modern. It remains to be said that there is no trace of either wall paintings, mosaics or marble, nor could I find any dedication crosses or masons' marks on the walls either inside or out.

The whole of this interesting church has the appearance of great antiquity. The nave arches, the cornice and the seats seem to be the older parts, and the nave generally resembles S. Phocas at Priolo, but the break between the nave and chancel and the rough unfinished arch of the latter need to be accounted for, and Dr. Scano considers that the domed intersection is the oldest part of the church.

About a mile north of Sinis in a spot called the agro di Cabras there is a large compound about two acres square, surrounded by huts provided for pilgrims who come here twice a year. In the centre of this kind of village green there is a small chapel of late date. Underneath it a gallery or crypt leads to a cruciform rock cut chapel or baptistry, about ten feet below the earth level, with a well in the middle of it. It has been suggested that this is a very early Christian remain of the period of the perscutions, and that the plan of S. Giovanni was copied from it. I was unable to make any examination of the chapel as the floor was knee deep in water.

The train going southward crosses the Campidano or plain of Oristano and between S. Gavino and San Luri passes almost imperceptibly over the watershed into the plain of Cagliari. The journey is not interesting and the flat and ugly landscape on either side of the line is bounded by ranges of rugged hills from six to eight miles distant. Assemini is the last station but one about nine miles from Cagliari, and a little beyond it the line crosses some marshes and skirting large lagoons enters the city on the west side.

Cagliari is situated facing the sea on a low limestone hill surrounded by lagoons and marshes. Owing to the impregnable

position a settlement existed from the earliest times. mediæval city, known as Calaris, is now represented by the upper town containing the citadel, the public buildings, and the cathedral. The modern town is built on the southern slopes terminating in a fine marina facing the harbour. It has the reputation of being the hottest spot in the kingdom. cathedral, originally a Pisan building, has been refaced and defaced in barroque style, and is covered within and without with plaster and whitewash. Some attempt has been made to restore the west front by removing the plaster, with the result that the building presents a most delapidated appearance. The interior is unusually clean and pleasing, and contains some of the furniture of the original cathedral including two ambones or pulpits, finely carved, and crouching lions in marble on either side of the chancel steps, all in the usual Pisan style. The see is an archbishopric with the titular rank of the primacy of Sardinia and Corsica, and, so far as the Archbishop's rank permits, he is dependent on the Archbishop of Pisa. The Primacy of Corsica must, in fact, for at least a century have been merely titular, for at the French Revolution the ancient dioceses of Corsica were suppressed and united in the Bishopric of Ajaccio now dependent on the Metropolitan of Aix in Provence.

The Church of S. Saturnino is the largest byzantine building I have seen in this part of Europe. It has been much mutilated and restored, and only the choir and domed lantern are used as a The adjoining walls on the west side may have formed part of a basilica mentioned in the life of S. Fulgentius. But it would seem that whatever be their date or their original purpose, they afterwards formed the outer aisle walls of the nave of a later church. S. Fulgentius was exiled to Sardinia with other African bishops by Trasamond in the sixth century, and obtained leave to found a monastery at Cagliari near the basilica of S. Saturnino. The basilica then in existence must have been built, therefore, in the earliest style of Christian architecture, and it remains to be proved whether any part of the existing remains belong to it. At a much later date S. Saturnino was assigned to the guild of doctors and apothecaries of Cagliari, and the invocation was changed to Ss. Cosmo and Damiano, and by those names it is now known.





IN THE RESIDENCE AND ADDRESS.

Take of Take 1981 Sales

reducing the state of the second property of the state of

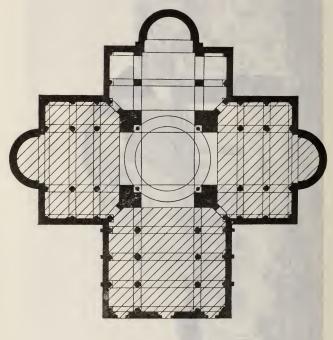
American de la companya del companya de la companya de la companya del companya de la companya del companya del companya de la companya del c

2002/2010/2010/2010

CAGLIARI.

Abbey church of S. Saturnino.
S. Side.

The shaded portions on the plan are now destroyed.



Plan (Scano).

The church, situated in low lying ground to the east of the modern city, stands in a garden unencumbered by buildings, and it resembles in general appearance the church of S. Sofia at Salonica. Dr. Scano has given a general description of it in his work on Sardinian Art, and I reproduce the plan from his book.

I am not aware of any byzantine building with exactly the same ground plan. The general scheme is that of a Greek cross, the head and arms terminating in semi-circular apses; the members of the cross are composed of nave and aisles and the square intersection or lantern is covered by a dome supported on broad round arches resting on very massive piers.

The view of the south side of the church from outside shows clearly the construction of the dome and its relation to these arches. It rises directly from the arches and not from a superimposed drum, the square superstructure with the windows in it being in fact merely an outer casing and a counter-weight to the thrust of the dome on the four central piers and arches. This part of the church cannot claim much structural merit: the diameter of the dome is considerably greater than the square intersection below it, involving the clumsy and disjointed looking arrangement for adjusting the dome and square that occurs in the chapels at S. Croce in Camerina in Sicily. At the angles of the square the dome is supported on squinches resting on corbels. These corbels are blocks of granite with flat sides and bevelled faces, the centre corbel in each squinch being plain and the lateral corbels carved with various devices. I noted among them a dove, a scallop with an annulet below containing a fleur-de-lys, an amphora or chalice, a six-pointed star, a Pascal lamb with a large banner, a cross in a circle repeated several times, and a peculiar ornament intended possibly to represent a convential cypress tree. Some other corbels, not admitting of description, are illustrated from drawings in my sketch book.

The general appearance of the intersection resembles in some degree those of the late Palermitan chapels in having the corners of the piers recessed and pillars inserted in them. The capitals on

^{1.} Compare the fleur-de-lys and chalice with drawings of carvings in S. Sofia at Constantinople, in vol. II., p. 343, of a description of Sta: Sophia, " $EK\Phi PA\Sigma I\Sigma$ $TH\Sigma$ $A\Gamma IA\Sigma$ $\Sigma O\Phi IA\Sigma$," by Eugenius M. Antoniades, pub. at Athens by P. D. Sakellarios, 1908.

the east side are classical Corinthian, and I imagine that they, and their shafts, come from a Roman building.¹ The caps of the two western pillars are plain.

The following portion of an inscription is visible in the dome:—

ASQ VII NCOAS TIP ERT ICE VSQ VEIN FINE

Scano renders this inscription, preceded by a cross and terminating with a dove, as follows:—

Deus qui incoasti perfice usque in finem.

The choir covered by a plain stone waggon vault, terminates in a semi-circular apse covered with a semi-dome, and is divided into two bays by piers supporting a broad arch. The aisles roofed with cross vaulting end in square walls with plain windows of late date. There seems to have been an ambulatory from the choir aisles into the transepts by a passage between the piers of the dome and the angle at the junction of the outer choir and transept wall. This passage was spanned at the angle either by a small buttress arch or a beam resting on a stone corbel in the pier. Owing to the destruction of the transepts three of these ambulatories are gone, but the fourth on the south east corner has been preserved as a passage to the modern vestry. The corbel on the south-west corner is also visible in the courtyard at the west end of the church near a water pipe. Both these corbels are decorated with a plain Greek cross in a little circle.

Passing now to the outside of the church the west arch supporting the dome has been blocked up and forms the west end of the present building. All the nave has been destroyed except the aisle walls and the original west end. These walls still stand to a height of about four metres, making a kind of courtyard. At first sight the pillars and arches sunk in the aisle walls make the courtyard appear to be part of a cloister, but in fact they supported the roof of the aisles. Corresponding with the pillars there are flat buttresses or piers of early character on the outer side of the walls.

The pillars, their caps and bases are very early, and may well have belonged to the basilica existing in the days of S. Fulgentius. In that case the present church and the transepts now destroyed were built into the middle of the basilica at a later date. Some stones in the aisle walls appear to belong to Roman buildings, and

^{1.} Dr. Scano and I found that the shafts were of marble, but apparently being much worn and perished they had been coated with cement and whitewashed.

CAGLIARI.

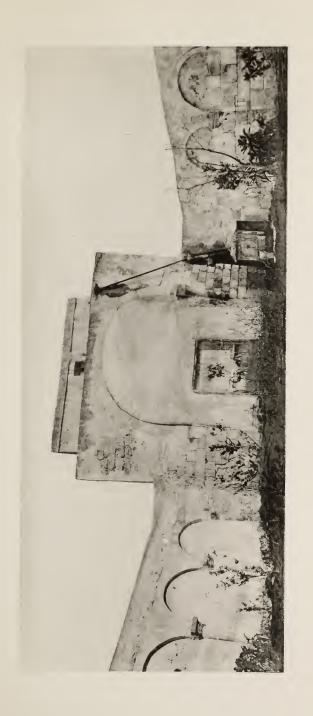
Abbey church of S. Saturnino.

West front of the lantern from the ruined nave.

to along printing by a place ocons marries and I, largerman in and applicate with the property of the U.S. and the Control of the THE SECTION OF STREET Above church of S. Saturnino.

West front of the lantern from the rain 1 nave.

and the state of the same and t













A PERSON NAMED IN COLUMN

The selection of the se

the man advise rate of the Market of the man and the Market of the second of the secon

To the second of the second of

tan vige 71

CAGLIARI.

Abbey church of S. Saturnino apse and N. side; part of the north wall with a dedication cross; an ancient tombstone, with a cross, now in the wall of the nave, and part of the base of one of the nave pillars.





Corbels in the squinches of the dome.

among them is a small stone slab with a rude carving of a Maltese cross, a spear and what may be the reed and sponge. This was probably an early Christian grave-stone and indicates that these walls do not date from the earliest Christian period.

I have already given my reason for thinking that the present building in the main is not later than the first quarter of the eleventh century. But probably it was not finished when the Pisans came to be masters of Cagliari, for though the choir nave and aisles retain the Byzantine form, they have been refaced and the usual arcading of the Pisan period will be seen in good preservation under the eaves on the west side of the choir.²

The arches in the lower part of the north transept apparently lead to a crypt, where there may be traces of an earlier building, for there can be, I think, no doubt that the present church has been built at various times and largely with old materials; while the Maltese cross on the walls and the crosses on the corbels in the ambulatories appear to belong respectively to the earliest Christian and to the Justinian periods the choir has certainly been restored as late as the Pisan occupation. But in character the church is certainly neither Pisan nor Lombard, and while I think it is later than might be expected, the plan and construction of the dome and the similarity to S. Sophia at Salonica leave, as it seems to me, no room for doubt that it was built by a Greek architect and I should ascribe it to the first half of the eleventh century.

Assemini, a poor village in a rich agricultural district, possesses a large fourteenth century church dedicated to S. Peter and a small Byzantine chapel dedicated to S. John. The latter, an interesting building, probably built in the tenth century, resembles in some details the S. Croce in Camerina chapels in Sicily.

There must have been a considerable byzantine settlement hereabouts for Greek inscriptions have been found in the churches of several neighbouring villages, at Villasor and Decimoputzu, at S. Antioco in Sulcis on the west coast near Iglesias and at

^{1.} Compare this cross with a group of three in S. Sofia at Constantinople. Antoniades, p. 236, vol. II., see below.

^{2.} The church was reconsecrated in 1119. The elevation should be compared with that of the Moné tou Libos at Constantinople; this Church was built in 900-950 and pulled down in 1904. Figured on p. 325 of Byzantinai Ekklesiai by Paspatis, 1877.

Maracalagonis behind Cagliari. Unfortunately all these churches have been either destroyed or remodelled beyond recognition, and S. Giovanni at Assemini is the only one that has survived.

Fortunately the inside was not affected by alterations made to the church about forty years ago when the outside was completely changed. The original ground plan is a Greek cross with nave, chancel and transepts of equal length, and intersection covered by a high pitched dome supported on round arches and squinches in the four angles. The rest of the building is covered by a stone waggon vault springing from a cornice. There is a small semi-circular apse at the east end and the transepts are closed by flat walls.

Whatever claim to merit the outside elevation of this little chapel originally possessed has been completely destroyed by the insertion of aisles in the four corners of the cross so that the ground plan of the present building is a square. The west end facing on to a little close in the village has a plain door and a square window above it, and, as at S. Giovanni in Sinis, the vault is carried forward making a semi-circular cornice at the top of the façade; this way of carrying out the vault has also been adopted at the end of the transepts and chancel. Entering the west door and descending two steps we come to the floor now raised half a metre above the original level; the intervening space filled in some places with bones was used for burial. The walls of the nave, chancel and transepts have been pierced with plain arches to give access to the modern aisles; on the whole this has improved the general appearance inside, but even now it is of the plainest description, and whatever decoration may have existed has been covered with whitewash.

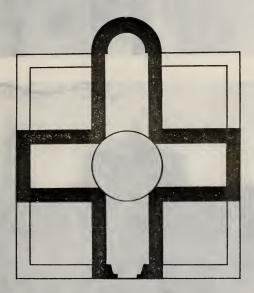
The dome inside is of the same diameter as the square of the intersection and consequently fits on to the front of the four arches supporting it. In that respect it differs from S. Saturnino and the S. Croce chapels where the domes are wider than the square. Outside it resembles S. Saturnino in having half the height concealed by the square superstructure of the intersection carried up to counterweigh the thrust of the dome.

The following measurements will show how small this little chapel is. The total length (including the apse, 1.50 met.) is 10 met. 95 cent. The square under the dome is 2 met. Each

ASSEMINI.

Church of S. Giovanni.

Interior looking East; exterior from S.W.; Crosses on the wall in the church of S. Pietro.



Plan of S. Giovanni (Scano); the heavy line shows the original church.

TAT WASSIT Church of S. Guerran Interior Lisking Fast; excess from S.W. - Cross on the con-

in an ourself of S. Probin

171 THE PERSON NAMED IN COLUMN THE THE YELL THE forward disking a persued all blocker of the Live Jan and January the all open proposition the second the languages and at a state of a contract the order (m) THE RESERVE there were the transfer of the state of the place and the second s The real and the long stress of and Division burners Office and a second ment become asymmet 101 V 101 V 101 V ripley, and white you have been done to be supply -control with wither

of S. Gueram (Same the heavy the moor for engrad charch









transept is 3 met. 58 long. The width of the nave and of each transept is 2 met. The cornice or spring of the vault is 2 met. 79 from the present floor; the cornice itself is 22 centimetres thick and the height of the vault 1 met. 70 from the cornice. This gives a total height from the floor to the crown of the vault of 4 met. 71. The walls are uniformly 60 centimetres thick.

The following inscription on a stone found in this church is rendered by Besta¹ thus:—

 $K[v\rho\iota]$ ε βοί/θι τοῦ σοῦ δούλου τωρκοτορήου ἄρXοντος Σ αρδηνια[ς] κ[α]ι τὲς δούλις σοῦ Iετι).

The following passage in a charter in the archives of the cathedral of S. Laurence at Genoa, relating to S. Giovanni and to the Torchitorios family, is rendered by Scano² thus:—

"Ego judice Trogotori di Gunali cum filio meo domnu "Constantini fazo custa carta pro S loanne de Arsemin "qui dabo ad sancto Laurenzio de Ianua pro Deus et pro Anima "mea, etc."

The date of this inscription is 1108.3

This may be a convenient place to record three other Byzantine inscriptions relating to this family found in the neighbourhood of Cagliari.

A stone from the church of S. Sofia of Villasor, a village near Assemini, now in the Cagliari museum, rendered by Besta³ thus:—

 $K[\acute{v}\rho\iota]\epsilon$ βοήθη τῶν δούλων τοῦ $\Theta[\epsilon o]$ ῦ Τουρκοτορίου $\beta a(\sigma\iota)\lambda \dot{\epsilon}\omega(\varsigma)$ ά $\sigma\pi a\theta(a\rho io)\upsilon$ καὶ Σαλουσίου τῶν εἰγενεστάτων ἀρχόντων ἢμῶν ἀμὴν. Μνησθῆτι καὶ $K(\acute{v}\rho\iota)\epsilon$ τοῦ δούλου σοῦ $O\rho$ ζοκόρ ἀμὴν.).

and another from a stone at S. Antioco di Sulcis, rendered by Besta⁴ thus:—

[Κύριε βοήθη τοῦ δούλου σοῦ T]ωρκοτορίου προτουσπαθαρίου καὶ [Σ]αλουσήου [ἄρχο]ντος [καὶ κ(ύριε) τ]ῆς [σύ]ν[β]ι[ιο]ς Nησπέλλα)

At the west end of the village of Assemini stands the parish church of S. Peter. The earliest part of it seems to be the nave with pointed arches and stone vault of pleasing proportions, dating

^{1, 3, 4.} Besta, Sard. Med., vol. I., pp. 48 and 49.

^{2.} Scano, p. 30.

probably from the 14th century. On the wall of the south transept there is an inscription on a stone slab, rendered by Scano¹ thus:—

Έν ὦ[νόματη τοῦ Πατρός καὶ `Αγίου Πν(εύματο)ς], ἐγὼ Νεσπέλλα ὀζώτης τῶν Αγίων κωρυφέων ἀποστόλων Πέτρου καὶ Παύλου καὶ τοῦ Ἁγὶου Ἰωάννου τοῦ Βαπ(τίστου, καὶ τῆς) Παρθενομάρτυρος Βαρβάρας ωντêς πιεσβηίες αὐτῶν δώ εἰμοῦ κ(έ) σοθς τὴν ἄφεσην (τῶν αμαρτημάτων)

There is also a large slab incised with a row of crosses embedded in the south wall.

These inscriptions, copied from Besta and Scano, have been reproduced and criticised by various authorities. The conclusion arrived at seems to be that they relate to various generations and members of one family who had held office under the Byzantine emperors, and that the inscription at S. Giovanni is a memorial tablet or gravestone dating from the 10th century, and probably from the reign of Nicephoros Phocas.

These Greek inscriptions at Assemini, Villasor and Sulcis are very interesting for several reasons. The form of invocation to our Lord and the conclusion of the third inscription are essentially Byzantine. The two titles given, imperial proto, or d spatharios, and archon are also Byzantine. It may be concluded that the persons recorded worshipped according to the Greek rite and held noble and official rank as subjects or vassals of the Basileus, and that the Greek rite and the sovereignty or suzerainty of the Emperor pertained in this southern part of Sardinia when the tablets were erected. The characters of the inscription in S. Peter are rough and therefore probably of late date. I should say that they belong to the 10th century. It is difficult to define or translate the rank or official title given, for I gather that the status and functions pertaining to them varied in different provinces of the Empire.² And it would seem to me to be the more difficult to

^{1.} Scano, p. 32.

^{2.} The learned treatise Die Byzantinische Beamtentitel, by P. Koch. University Press, Jena, 1903, affords no definition of these titles. Professor Bury translates 'Spatharios' aide-camp. It was of sufficient dignity to be borne by Constantine, potospatharios of the Chrysotriclinium, strategos of Lombardy, in the 10th century. And in the charter granted by Guiamar to the monastery of La Cava in 899 this passage occurs: "... ut nullus basilico nec stratego nec protospatharius aut spatharius candidatus aut spatharius aut gastaldus aut qualis







117

7,517,717,717



Silanus.

Macomer.



To face page 75.

do so here. In theory and nominally Sardinia continued to be reckoned as part of the exarchate of Africa long after the Arabs had dispossessed the Greeks of all but one or two sea-ports on the African coast and the Balearic Islands. Besta is probably right when he says that in Sardinia the civil duties were absorbed or taken over by the military officers; the later Byzantine establishment in Sardinia could have been little more than a military outpost. The rank of the Torchitorios family might be properly defined as knighthood. The title archon is the equivalent of Judex adopted by the Torchitorios in the later inscription, and that was eventually the title of the independent princes of the states of Sardinia.¹

Some more inscriptions as well as a small collection of fragments of carvings from the Byzantine settlements I mentioned just now will be found in the museum at Cagliari. The traveller should not fail to notice a collection of interesting little bronze statuettes of warriors and gods exhibited in that museum and also some stone matrices or moulds for making bronze spearheads found in or near the Nurhagi.

It was beyond my purpose to study these interesting prehistoric remains but after seeing the specimens in the museum and being detained by boisterous weather I visited two well preserved Nurhagi, one known as S. Barbara at Macomer and the other near the chapel of S. Sabina at Silanus. Of the latter I give a photograph.

There is a popular idea that these Nurhagi are merely conical piles of stones heaped together more or less haphazard with one or more beehive shaped chambers inside. Some of the ruined Nurhagi give this impression, but S. Sabina happens to be in unusually good condition and shows how skilfully the plan was designed and how carefully the work was executed. The stones are graded, the larger ones in the lower rows and the smaller above, and fitted together and sloped with mathematical precision to form an

cumque alius reipublicæ hactionarius vel qualis cumque alius servus sanctorum imperatorum habent potestatem . . . ," over the subject matter of the grant. Perhaps some indication of the date of the Torchitorios family may be deduced from these. Between 867 and 968, that is from the accession of Basil, the Macedonian, to the death of Nicephorus Phocas, the Byzantine influence predominated in S. Italy. The references to Constantine and Guiamar I have from pp. xiii. and xx. of M. P. Battifol's work, L'Abbaye de Rossano, pub. Paris, Picard, 1891.

^{1.} They were Cagliari, Arborea (Oristano), Gallura and Torres.

inclined face at an angle of about 10 degrees. The construction of the beehive chambers one above another and of the sloping gallery in the thickness of the walls from the lower to the upper story is as carefully carried out. The whole building conveys the impression of being the product of an architect possessing advanced knowledge in engineering. The British school of Archæology at Rome are now making a special study of these monuments and the conclusion arrived at up to the present is, I understand, that they were probably village forts. If that be so, or indeed if they are assumed to be chieftains tombs, the country must have been very thickly populated for the Nurhagi are to be found by the hundred, if not the thousand. The enormous labour and expense involved in constructing them suggest that they were built to protect something more important than purely agricultural or pastoral interests of the island.





IMPERIAL BYZANTAVE GOLD COLVS.

LANGE OF STREET

- 8. Construint 365.
 - 9. End va, 422.
 - 10. Lev I the betiler, 457.
 - 11 Lee III, the Isan van, 715 -720
 - 12. Lo II, th Wise, 886-912.
 - 13. Constantin IX, Monomai hos, 1045-1055.
 - 14. 1/10 same, 1045-1055. Silver
 - 15. John Konnenes, 1188-1143.
 - 16. Sicilian Com of William II; 1166-1189.

By more in Series 1.4, on bidires are described on p. 1.33-1.38.

The comparison of the control of the property of the control of the control

IMPERIAL BYZANTINE GOLD COINS.

- 8. Constantius, 360.
- 9. Eudocia, 422.
- 10. Leo I, the butcher, 457.
- II. Leo III, the Isaurian, 715-720.
- 12. Leo VI, the Wise, 886-912.
- 13. Constantine IX, Monomachos, 1045-1055.
- 14. The same, 1045—1055. Silver.
- 15. John Komnenos, 1188—1143.
- 16. Sicilian Coin of William II; 1166—1189.

 These coins are described on p.p. 133—138.

CALABRIA.

The churches and chapels described in this chapter, S. Mark at Rossano, the Cattolica at Stilo, Gerace Cathedral, the Roccelletta at Old Squillace, and the Hospice of S. Gregory at Stalletti, were built by Greek monks after the Norman conquest of Calabria in the 11th century. They have little architectural or artistic merit, but they are of considerable antiquarian interest since they happen to be the earliest places of Christian worship, and, excepting Gerace, the only Byzantine buildings in this corner of Italy.

The absence of earlier churches may be accounted for by the fact that before the 9th century the country had become depopulated and reduced to a condition of desolation. The depopulation of this part of Italy once occupied by flourishing Greek colonies like Sybaris, Croton and Locris may, in its turn, be accounted for by the exhaustion of the soil, by the destruction of forests, by the natural insecurity from earthquake, by two great pestilences in the 6th and 8th centuries, and by the Saracen raids and incessant wars which devastated the country.

When the Normans came upon the scene they found the Byzantine possessions in S. Italy divided into two provinces. The older province of Calabria proper, and the province of "Lombardy." The latter corresponds with the modern Apulia and had only been acquired after the Greek conquest of Lombard territory in the 9th century. The occupation had been too short for a change in language and rite to be effected and Apulia had remained a Latin province, with a Latin clergy dependent upon the Roman see. In that important respect therefore it differed from Calabria, which had been a Greek province from the 6th century, and had retained the Greek language and liturgy, and the Byzantine code of law, and was served by bishops and clergy dependent on the Patriarch of Constantinople.

1. Codified by Leo III., the Isaurian, and Leo VI., the Wise.

The name Calabria needs a passing word of explanation. It comprises the "toe" of Italy, that is the country to the west of a line drawn from the mouth of the river Crati on the gulf of Taranto across the Appenines to Amantea on the Tyrrhenian sea. originally called Brutii and the modern Apulia was the ancient Calabria, the change of name taking place about the time of the Emperor Constans II.'s residence at Syracuse in the middle of the 7th century. After the conquests of Justinian and the defeat of Totila the province was left, so to speak, in ruins. The gradual repopulation apparently commenced in the beginning of the 7th century, for by the middle of it the Calabrian Church was sufficiently strong to send seven bishops to a synod at Rome. But the principal immigrations were the result of the conquest of Africa by the Arabs in the last half of the 7th century, the religious persecutions in the 8th century, the conquest of Sicily in the 9th century, and the policy of several Emperors to strengthen the Greek element by encouraging emigration from the Levant.

In the re-arrangement of the provinces, commenced by Justinian and continued by Constans II. and Leo III., the duchy of Calabria was attached to the "strategia" of Sicily administered from Syracuse. After the Arab conquest of Sicily was completed the seat of government was transferred to Reggio and Rossano, and when the Byzantines became masters of all S. Italy in the close of the 9th century, the two provinces, Calabria and "Lombardy," were put under the direction of a military governor general who resided at Bari and was viceroy for the Emperor.

The use of the Greek liturgy and the jurisdiction of the Patriarch of Constantinople in Calabria should, I conceive, be attributed in the first instance to the introduction of the Greek language into the western parts of the Empire in the reign of Justinian. Leo III. is credited with making the change of patriarchal jurisdiction in circumstances which are matters of history. The confiscation of the rich patrimony of the Roman see in Sicily and Calabria, and its diversion into the imperial exchequer about the same time, were necessary accompaniments to the change in jurisdiction, since the temporalities of the Church gave the Roman Pontiff extensive power as a landlord. In practice the Rectors of the Sicilian and African patrimonies presided, ex-officio, at the assemblies of the

local bishops. How the clergy in Sicily and Calabria accepted the Emperor Leo's changes we do not know, but the fact that they were successfully carried out suggests that by that time the Greek element already prevailed. The period of Constans' residence in Syracuse for five years seems to mark the turning point when the Greeks began to prevail over the Latins in importance if not in numbers. The Emperor, for instance appointed a Greek to the bishopric of Syracuse when it fell vacant² and in the last year of his reign he granted a charter to the Church of Ravenna giving it independence from the Roman Patriarch. It is Constans therefore rather than Leo that we might expect to find altering the relations between the Roman see and S. Italy so as to bring the Churches more directly under his control.

We first hear of the Calabrian bishops in relation to this Emperor at the Lateran Council summoned by Martin to Rome in 649. sees represented were Monteleone (Vibo), Tropea, Tauriana, Cotrone, Locris, Squillace and Rossano.4 These bishops joined in condemning the Emperor's edict (the Type) upon the ground that by prohibiting any discussion upon the controversial theological question of the day regarding our Lord's will the edict implied that one doctrine was as good as another. We next hear of them attending the Synod held in Rome in 680 and the dioceses I have just named were again represented. At that Synod the Roman Church resolved to be represented at the General Council summoned by Constans' son, the Emperor Constantine "Pogonatus," to give him the name he is usually, but as I believe erroneously known by. The Council (the 6th Œcumenical) was held in Constantinople and finally condemned the doctrine of the one will. The bishop of Reggio, invested with the title of "apocrisairios" of the "apostolical" see, attended the Council as the legate of the Latin Church.⁵ At that time therefore the Calabrian clergy still depended on the Patriarch of Old Rome as their metropolitan.

The Emperor Leo's confiscation of the patrimony of the Roman see in Sicily and Calabria, and the change of jurisdiction from the

- 1. See p. 26, footnote 3, and Diehl, L'Afrique Byzantine, p. 509.
- 2. P. 25, footnote 2.
- 3. Kæstner, De Imperio Constantini III. (Constans II.), p. 86.
- 4-5. Battifol, L'Abbaye de Rossano, p. viii. Also Gay, p. 186. Thurii, the original see, was replaced by Rossano.

patriarchate of Old to that of New Rome took place between 730 and 732. We do not know how the Sicilian and Calabrian clergy received these changes. The Church historians seem to agree that they were opposed to iconoclasm. They were not represented either at the synod held in Rome in 730, when the iconoclasts were excommunicated, or at the synod of the Constantinopolitan Church, held in 753, when the worship or reverence of images was condemned and declared to be contrary to Christianity. The bishops of the three Byzantine provinces, Sicily, Calabria, and Sardinia appeared in person and not by the Roman legate at the 7th Œcumenical Council held at Nicea in 785, in the reign of the Empress Irene, when iconoclasm was condemned. The Calabrian bishops came from Monteleone, Cotrone, Tauriana, Tropea, Nicotera, Carini, Gerace ('Agia Kyriaki) and Reggio.² The Sicilian bishops were Theodore of Catania, John of Taormina, Gaudioso of Messina, Theodore of Palermo, Constantine of Lentini, John of Triocala, and Theophano of Lilibeo. The priest Galatone represented Stephen of Syracuse and Basil of Lipari, and the deacon Epiphanios attended for the Archbishop of Sardinia.3

At this time then the Churches of Sicily and Calabria had no metropolitan but depended directly from the Patriarch of Constantinople. Two Roman Pontiffs Hadrian I. (772-795) and Nicholas I. (858-867) tried unsuccessfully to regain the Sicilian and Calabrian patrimony. On the other hand the jurisdiction of the Patriarch does not appear to have been disputed but accepted as an accomplished fact and cordial relations existed in the important Pontificate of John VIII. (872-882) between Rome, the Byzantine authorities and the Patriarch Photius.

A century later, that is in the reign of Leo the Wise, there were three metropolitan sees, at Reggio, Sta. Severina, and Otranto. The third, which I am not concerned with, occupied a peculiar and independent position by itself and had no suffragans. The increase in the Greek population may be judged by the fact that Reggio had

- 1. I use this term advisedly; the Churches of Jerusalem, Antioch and Alexandria were not present at the synod which the Church of Constaninople claimed without justification to have been an Œcumenical Council. Bury, vol. II. p. 463.
 - 2. Battifol, p. viii.
- 3. I omitted to notice this fact in the chapter on Sardinia. It shows that the Sardinian Church then depended on the Patriarch at Constantinople. For these names, see Storia della Chiesa, vol. II., p. 164.

no less than twelve suffragans and Sta. Severina four. Under Reggio were, Monteleone (Vibo), Tauriana, Locris (Gerace or 'Agia Kyriaki), Squillace, Cotrone, Nicotera, and Tropea. These dioceses had already figured at the synods and councils in the reigns of Constans II., Constantine Pogonatus, and the Empress Irene. The remaining three then added were Rossano, Amantea and Nicastro.¹

Sta. Severina, a small city in the hills behind Cotrone, had been taken from the Arabs by the General Nicephoros Phocas in 885-6, and it was then raised to metropolitan rank with suffragans at Umbriatico, Cerenzia, Isola di Capo Rizzuto and Belcastro. It has been surmised that this province with the dependent dioceses were created to accommodate the Christian refugees from S. Sicily and immigrants from other parts of the Empire, but especially those who came to Calabria after the fall of Syracuse (878) and Taormina (902) and the conquest of W. Sicily by the Saracens.

The Calabrian monks of the Basilian order, the predecessors of the founders and builders of the churches I am going to describe, also came chiefly from Sicily during the Arab conquest. The two best known are S. Elia of Castrogiovanni and S. Nil of Rossano. By force of circumstances these monks were migrants, but during the rare intervals of peace they devoted their time to agriculture and to copying manuscripts, as their Latin predecessors in Cassiodorus' time did. They may be divided into two categories. First those like S. Elia, who migrated from Sicily in the end of the 9th and beginning of the 10th century. That was in the reign of Leo the Wise, and at the moment when the Byzantines had lost all but the hill districts behind Messina. These monks settled in the mountain range behind Reggio called Aspromonte. Secondly those like S. Nil, who migrated from western Calabria and settled in the country beyond Rossano,2 on the borders of the Lombard territory; that was in the second half of the 10th century during the wars between the Greeks and the Germans.

I may, perhaps, conveniently break off the sequence of events with the list of bishoprics prepared in the reign of Leo the Wise and resume again in 1060. In that year the Normans beseiged

^{1.} Gay, p. 186. The other two were Cosenza and Bisignano. Chalandon, vol. I., p. 25.

^{2.} Gay, cap. 5.

Squillace, the last Byzantine fortress in Calabria, and the garrison finding further resistance useless surrendered and embarked for Constantinople.¹ With their departure the Greek dominion in Calabria came to an end and passed into the hands of the Normans. There remained the Church and clergy who were attached to the Patriarchate of Constantinople and the monks of the Basilian order who were also Greeks. Here I must go back for a moment to two events that preceded the surrender of Squillace, and taken together directly affected the Calabrian Church: the rupture between the Greek and Latin Churches in the reign of Constantine Monomachos in 1054, and the treaty of Melfi between the Normans and the Roman see in 1059.

The Greek and Latin Churches having failed to agree upon the questions in dispute, not the least important being that of the Roman supremacy, the Latins determined to utilise the Normans to regain the patrimony and the spiritual jurisdiction that had been taken away from them by the Emperor Leo III. in the 8th century. The bargain with the Normans was struck at the Council of Melfi between the Pontiff Nicholas II. and Robert Guiscard, the latter undertaking to place all the churches in his dominions under the jurisdiction of Rome and the former conferring upon Guiscard the duchies of Calabria, Apulia and Sicily.²

According to this arrangement, within 30 years of the Norman conquest, the metropolitan sees of Reggio and Sta. Severina and the suffragan sees of Squillace, Cassano, Bisignano, Cerenzia, Umbriatico, Isola di capo Rizzuto, Nicastro, and Tropea were all Latinised by the appointment of Latin bishops and the introduction of the Latin liturgy.

Where the Greek community was numerous or important as at Rossano, Gerace, Cotrone, Bova and Stilo, the promise made at the treaty of Melfi was not kept and the Greek bishops and liturgy were retained. The change would have been effected more rapidly and completely but for an incident in the history of Rossano in 1093, when the Greek archbishop died, and the citizens revolted against Roger the Duke of Calabria, Guiscard's son, because he appointed a

^{1.} Chalandon, vol. I., p. 174.

^{2.} Gay, p. 518. At the council of Melfi in 1089, Urban II. conferred the duchies of Apulia and Calabria on Guiscard's son, the Duke Roger. Chalandon, vol. I., p. 297.

Latin to the vacant see. This revolt would no doubt, in other circumstances, have been suppressed and the Latin appointment confirmed. But Rossano was an important fortress, the key of the road between Apulia and Taranto and Western Calabria, and the revolt happened to synchronize with a rebellion of discontented Calabrian barons, among them notably the Duke's brother-in-law, William of Grantmesnil. Having seized the surrounding country Grantmesnil offered his services to the citizens who accepted them, and with Rossano in hand he bid his kinsmen defiance. Many of the barons followed Grantmesnil's lead, and the whole of the Norman territory was soon in a condition of anarchy. By this rebellion the suzerainty of the Hauteville family was put in peril, and the circumstances were considered sufficiently serious to bring to Rossano the Duke, his brother Bohemond, and their uncle Count Roger, of Sicily, with a numerous army.

The combination of circumstances was fortunate for the Greeks and they gained their point. Upon Roger offering to allow them to elect their own bishop they surrendered the city and Grantmesnil's rebellion collapsed. By the arrangement then made a succession of Greek bishops held the see till the year 1364 and the holder became the metropolitan for the Greek community in S. Italy.

The experience at Rossano was not thrown away. In the principal Greek centres the bishops and clergy were retained and the Norman law, enabling religious communities to hold property, was applied to the many monasteries that sprang up all over Calabria. This was a most important change, and it brought much wealth and prosperity to the Basilian houses in Calabria. Gerace kept its Greek bishopric till 1497, the last bishop and one of his predecessors being Constantinopolitans. Cotrone retained its Greek bishopric till 1261, two of the prelates being sent on missions from Rome to the Court of the Byzantine Emperors. Oppido retained its Greek bishopric till 1349, and there appears to have been a Greek bishop at Stilo for some time after the Norman conquest. At Bova the cathedral with its chapter and clergy retained the Greek rite till the end of the 16th century.

The policy of conciliating the Greeks that these princes were prudent enough to follow had been initiated by their kinsman Robert Guiscard. He seems to have been inspired by a sense of

imagination, conceiving himself to be the legitimate successor of the Byzantine Emperor: under his rule Calabria was still called a theme, a strategos or an exarch ruled the cities, spatharios, turmarque, and other imperial titles are appended to names in Norman charters, and in his person he affected the dress and copied the seal of the Emperor. The passage from Martroye given below is interesting for the comparison it suggests between Theodoric, of whom it is written, and Guiscard to whom it may be applied.

I may convieniently conclude these historical notes with a passing reference to the Latin occupation of Constantinople (1204-1237), to the development of the schism between the Greek and Latin Churches that ensued, to the end of the Norman kings by the defeat and death of Manfred (1266), and to the ecclesiastical policy of the Angevins who succeeded them in Sicily and S. Italy. These events in the general history of S. Europe, each in turn, contributed to a change in the fortunes of the Greeks and their Church in southern Italy.

After the death of Manfred what I may term the modus vivendi maintained by the Norman sovereigns for the two Churches in Calabria since the reign of Constantine Monomachos, came gradually to an end, and the Greeks were presented with the alternative of conforming to the Latin Church or accepting the position of schismatics and all the disabilities that followed from it.² By the middle of the sixteenth century the Greeks who had not emigrated or amalgamated with the Italian population were reduced to small communities in one or two isolated spots, like Bova, in the extremity of the Calabrian peninsula.

The traveller who goes to Calabria must be prepared for the simplest lodging, the plainest fare, and a good deal of discomfort. The best months to travel in are from December to April, and

1. Chalandon, vol. I., p. 260. Compare with Martroye, p. 73.

^{&#}x27;Il évita avec soin tout ce qui aurait pu humilier ou exaspérer les vaincus. 'Il témoigna la plus vive admiration pour leur civilisation et leurs monuments, leur laissa leur lois et leurs institutions, ne les inquieta point dans 'leurs croyances, affecta d'agir, de se vêtir, de parler comme un Romain. Il

^{&#}x27;espérait faire illusion à ses sujets, au point de leur persuader que c'était toujours l'Empire romain qui les gouvernait. '

^{2.} Battifol, p. xxxvi.

outs of . Chregitania Rossano CALABRIA. Rocelletta walf of situes Squiltais Gerale Monastorno Loons Tonunn Sea C Spartivento To face page 84. the HV of the important arrange the second control of the second collection collection of the second collection collection of the second collection of the second collection of the second collection collection of the second collection collection of the second collection collec

I are contained the constant of the passers of a constant of the passers of the contained o

denote the de the of Marriery that I may form the ready report of the description of and and the formation of the first and the control of the first and the first

print indexes, the plainest term and deal of decembers, and smaller to April and to the property of the proper

to the form the parameter of humilier as one of the following the parameter of the paramete





though they may be wet and cold there are frequent intervals of brilliant sunshine, when the temperature is like that of a warm spring day in England and very pleasant. In other seasons the climate is very hot, and in the autumn the country is full of mosquitos and malaria.

A carriage attached to the evening post train from Naples to Reggio, labelled Cosenza and usually filled with passengers, affords the quickest means of reaching S. Calabria. It leaves the main line at Sta. Eufemia, and crossing the Appenines joins the south coast line (from Reggio to Taranto) at Catanzaro Marina. The modest buffet and rooms over the station there will provide the traveller with food and lodging for a week, and may be used as a convenient centre to visit the churches I am going to describe. Those who are not pressed for time will wisely prefer to go from Naples to Reggio, or better still Messina, and make one or other of those cities their headquarters. They should provide themselves with food and bedding, and proceed to Catanzaro by the railway round Cape Spartivento.

I had perhaps better begin with the Rocelletta and Staletti, as they are within a few kilometres of Catanzaro Marina, and easily accessible from the turnpike road leading along the sea shore to Reggio.

The hospice of S. Gregory Thaumaturgos at Staletti claims to have been founded by Cassiodorus, the secretary to Theodoric, in the early part of the 6th century. The same claim is made for the Rocelletta. There is, however, no evidence to support one claim or the other. All that can be said is that Cassiodorus was a native of Squillace near by, and that somewhere in the neighbourhood he founded a religious house where the inmates devoted their spare time to agriculture and the copying of manuscripts. I should add that no part of the present buildings above ground date from the 6th century; the church at Stalletti is comparatively modern, and though some doubt may exist as to the precise date of the Rocelletta, the form of chancel was intended to accomodate a ritual that did not exist till long after Cassiodorus' days.

On the 11th October, 1551,¹ the Papal Commissioners sent to inspect the Basilian monasteries in Calabria visited Staletti and the

1. In the reign of Charles V. Calabria was then part of the Spanish dominions.

Rocelletta. In their report¹ the first name is spelt in three different ways, Staldati, Stalatti and Staltatei.

'On the 11th day of October we reached the monastery of the 'Holy (Divi) Gregory of Staldati, where we found the abbott, a 'Latin priest, and one deacon monk: the tomb of the Holy (Divi) 'Gregory is there and many miracles are performed. There are 'moreover many relics. The abbot of this abbey was commendatianius Tiberius Canossa and he had Latin priests to celebrate the 'office until Greeks could be obtained.'

'On the 11th day of October we came to S. Mary of Old 'Squillace, which is an abbey and not a parish church, and is also 'called Episcopatus Squillacensis. Near S. Basil of Camardi 'there is an ancient abbey, which was near the sea, but the abbott 'Mark Anthony Armogica, for fear of the Turks, made a grangia 'below the village of Stalatti and called the monastery after 'S. (Sanctus) Gregory.'

'On the same day we came to the aforesaid monastery of Old 'Squillace which is only a short distance from the sea shore. We 'saw there a bare altar without covering; the walls of the church 'were painted with different saints; it is without door and badly 'used since it is uninhabitable on account of pirates. In the said 'church three masses are celebrated daily. The abbott is a man 'of good life wont to recite his office daily: he is also a priest and 'celebrates mass from time to time.'

On the following day the Commissioners visited another monastery, near by, called Magliotis. They found it in a neglected condition, and ordered the abbott to have the office celebrated by Latin priests until Greek monks could be sent. On the same day they visited another monastery, S. Angelus of Maida on the Tyrrhenian side near Nicastro. There they found the church 'fabricata ad usum Graecorum,' and they reprimanded the abbott because he had a tin (stagno) chalice and ordered him to get a silver one. On the 15th May they found the monastery of S. Mary of Carra abandoned for fear of brigands. The church had been built 'more Graecorum.' These entries are interesting in several ways. In the first place they show that Staletti and the Rocelletta were still reckoned as Basilian monasteries in the middle of the

^{1.} Translated from Battifol, p. 109.

sixteenth century. The Hospice of S. Gregory had been removed from the sea-shore up to the hills near Staletti, and the Rocelletta had also been abandoned on account of the brigands and pirates; and by 'Turks' we are no doubt to understand Tunisian Corsairs who infested the coast and caused the towns to be moved from the shore to the high ground. In the next place they show that there was a deficiency of Greek clergy to perform the service. The entry in the Commissioners' report immediately preceding that of the 11th October is dated in May of the same year, and relates to a nunnery, where the abbess had, for this reason, petitioned the Roman see for leave to change the service from Greek to Latin. Lastly they show that even at that date the Rocelletta had begun to fall into ruin.

The Hospice of S. Gregory is built on the crest of a high hill about five miles south of the Catanzaro Marina station and from the railway platform it can be seen standing out prominently on the sky line. It now consists of a small domed cruciform chapel, with a single apse, a refectory, cells, offices and a little garden covering altogether about an acre of ground. The chapel was rebuilt in the eighteenth century and had been recently repainted when I saw it. Portions of the refectory wall, a doorway, and some fragments were pointed out to me as belonging to an earlier building, and may have been part of the original foundation. In consideration, I suppose, of the traditional connexion with Cassiodorus, the Hospice is still licensed by the State and maintained by a small endowment, and a monk and lay brother minister to the wants of the old and infirm of the village. If Cassiodorus really built a monastery here the site was well chosen, for the garden stands on the edge of the headland some 900 feet high, commanding an extensive and beautiful view of the coast from Cape Stilo to Cotrone, and overlooking Squillace bay, the 'Scyllaceum nauvifragum' of Ovid and Virgil.2

^{1.} It is difficult to realise that these Tunisian pirates were permitted to exist till well into the nineteenth century. I do not think the circumstance is mentioned in Dean Church's life but he told me that when he was a child the Tuscan soldiers would not allow his nurse to take him walking on the mole of Leghorn harbour when a corsair ship from Tunis came into port.

^{2.} This district retains its stormy reputation. The local saying is, Un' amico v'ero'e cosi raro come un' giorno senza vento a Catanzaro.

The Roccelletta del Vescovo di Squillace, to give the ruin its official name, stands in an olive wood at the foot of a little hill about 200 yards north of the high road to Squillace and Staletti and a mile from the Catanzaro Marina railway station. It can be easily seen from the train and must not be confused with Rocella, a pretty place further down the coast between Stilo and Gerace.

The earliest detailed description I have been able to find is in a German book published in 1773 by J. H. Riedesel¹ and the earliest picture of it is in a French book published in 1783 by the abbé de Saint Nom.² Riedesel describes it as follows:—'A building 'of bricks which had been described to me as a Greek Temple 'stands below Catanzaro which next to Cosenza is the greatest 'city of Calabria and the capital of Calabria Ultra. Its form how-'ever is such that I look upon it rather as a Gothic or a Norman 'building. For though it is a parallelogram yet from the square 'towers at its corners one must need conclude that it could not be 'built by the Greeks, especially as the towers plainly appear to be 'of equal antiquity with the rest of the building and are not, as 'may perhaps be said of the narrow vaulted windows, built in later 'times.'

The abbé de Saint Nom merely records the existence of the ruin, calling it the Rochetta, but says nothing about the architecture.³ He gives an engraving from a drawing by Chatelet, showing the surrounding country and a distant view of the ruin. The latter is too small to be of any practical use but it shows that the two towers described by Riedesel were situated at the extremities of the transepts.

The ground plan is a T-shaped basilica consisting of a nave without aisles, and a chancel with three apses at the east end.⁴ The two parts of the church were joined by a cross intersection covered with cross vaults and supported on either side by two towers.

- 1. Travels through Sicily and Magna Grecia and Egypt, translated by J. H. Forster, F.R.S., from J. H. von Riedesel, pub. C. C. Dilly, London, 1772, p. 159.
- 2. Voyage Pittoresque Naple et la Sicile, Abbé de Saint Nom, Paris, 1783, drawings by Chatelet, vol. III., p. 110.
- 3. He mentions the discovery of stone cannon balls in the precincts, and says that his journey was interrupted by the great earthquake of the 5th July, 1783.
- 4. The dimensions are on the plan which I have copied from J. Strzygowski's Kleinasien ein Neuland der Kunstgeschichte, Leipsic, 1903. It is taken from Caviglia.





207

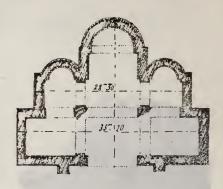
The former of the first of the

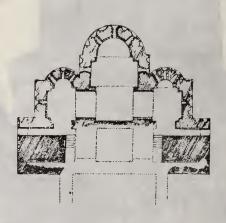
to the standard of the solution of the standard of the standar

at and the extrema resulted program in the

THE ROCELLETTA.

Central apse from the South side.





Plans of chancel and crypt (Caviglia).

This intersection or central part of the church has unfortunately collapsed carrying with it the two towers; the ruin has therefore been divided into two parts, the chancel and apses on one side of the breach, and the nave on the other. The great rents and cracks in the nave walls were caused by the earthquake of 1783 described by the abbé de Saint Nom. In Chatelet's drawing the two towers are shown and the sketch from which it was taken must have been made only a short time before the earthquake.

Commencing with the east end: the accompanying photographs show that the central and north apse are almost intact and owe their preservation to the thickness of the walls, built of flat tile bricks set in very hard cement. The south apse has fallen down in a heap of débris. The external decoration of the central apse is In the basement tier there divided in arcades into three tiers. are nine low round arched recesses or niches set in the face of the wall: one in the centre and one on each side are pierced with narrow slits to light the crypt under the chancel. In the second or main tier there are seven round arched recesses or niches, one in the centre larger than the others containing a round headed window. Above them there is an upper tier of nine similar recesses of equal size, one in the centre above the large window and four on either side of it: as the parapet has fallen down only the lower parts remain. The north apse has only two tiers; the basement tier has three niches with slits to light the crypt, and the other tier, half way up the front, has a window in the centre and a blind niche on either side of it. A little flying arch or buttress under the parapet, across the angle where the two apses join, should be noticed.

The photographs of the interior looking into the apses are taken from the last bay of the nave where the intersection has fallen in. The central apse and the chancel or sanctuary in front of it are together twice the length of the side chapels and their apses. The angles of the piers at the entrance to the apse have been recessed to take ornamental columns of marble. These recesses reach about half way up the piers in the chancel and the columns were no doubt used to support the iconostasis. In the piers of the side apses the recesses are much longer and the columns reached nearly up to the spring of the vault. The three niches in the wall of the central

apse, under the windows, served some decorative purpose, and the chancel and apses were no doubt to have been lined with a veneer of marble like Monreale. Columns or pillars in the recessed corners or angles of piers occur at Monreale and in many Byzantine buildings in Sicily. It is not a Byzantine feature and was taken from the Arabs, who, in their turn, apparently copied it from some of the early churches in Africa like El Kef.

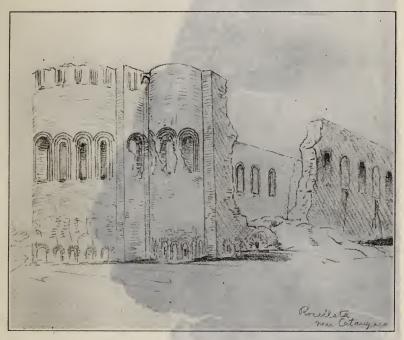
The crypt is divided into three plain chambers corresponding in size and plan to the apses above. The cross vault roof is supported by massive square pilasters. The floor of the crypt, like that of the rest of the church, was covered with débris.

Passing now to the body of the church: I found the west and side walls fairly perfect; they are 1.90 met. thick, made of rubble covered with large bricks and occasional stones, the whole bound together with very hard cement. I found no trace of pillars in the débris on the floor, nor were there any corbels in the walls to support aisle vaults. It would seem, therefore, that the nave was one vast chamber and the span is too wide to have admitted of any but a timber roof. There were five large round headed windows on each side of the nave arranged for decorative effect to alternate with six blind windows. The west front is quite plain. The single main door is square with a discharging arch and tympanum over it. Above it there is a plain round headed window and on either side of it two small holes or recesses in the wall probably to serve some decorative purpose. At the top of the facade there appear to have been a row of blind arches like those on the top of the central apse. There was a small door on the north side of the nave but the jambs have disappeared and only a large hole in the wall remains.

On the south side of the church there are a farm yard and some buildings round it, and these represent all that remains of the monastery. To my surprise the peasant woman who showed us round the ruins was dressed in the national costume, of which the more conspicious garments were a white square napkin on her head, a scarlet skirt, black velvet bodice and string sandals. These costumes are rarely seen in every day use nowadays, but they seem to be common in this province and I saw several more in the course of the afternoon on the way to Stalletti.

THE ROCELLETTA.

S. and W. sides of the nave.



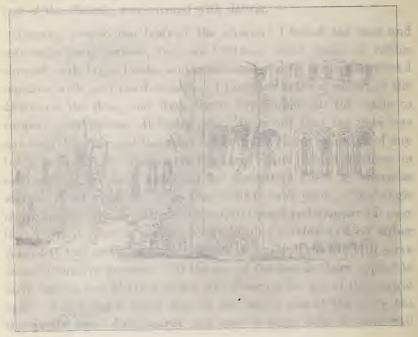
E. F.

N. and E. sides of the church.

10 10

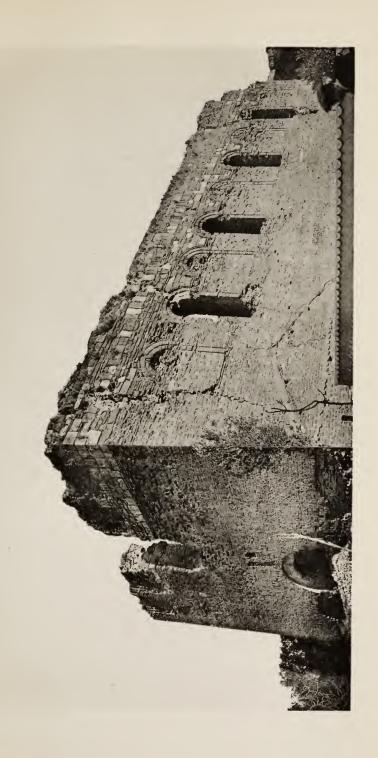
THE ROCELLETT.1.

The same and deducate plane plane elements over proving its and the description. The growth of the description of the descripti



-170 4

name to the section of the tensor than the section of the section









The control of the co

THE ROCELEETA.

Frew in the interior from the naire beking travelds in chancel-

in the foreground the debrix or faller transpt.

It is a second or the debrix or faller transpt.

It is a second or the debrix or faller transpt.

It is a second or the debria or faller transpt.

It is a second or the debria or faller transpt.

It is a second or the debria or faller transpt.

It is a second or the debria or faller transpt.

It is a second or the debria or faller transpt.

It is a second or the debria or faller transport to the debria or the de

The second secon

The second section is a second section of the second section of the second section is a second section of the second section is a second section of the second section of the second section is a second section of the section

To har page 91.

THE ROCELLETTA.

View in the interior from the nave looking towards the chancel; in the foreground the debris of the fallen transept.

The age of this building has been much discussed. Lenormant fixes it in the fifth century, Caviglia between 550 and 600, Bertaux during the Norman occupation, and I. Græschel in the last decade of the eleventh century. As to the earlier dates I would observe that it seems difficult to believe that a building of this size and importance, and in this unprotected and undefendable situation could have been built, or if built have survived during the Arab invasions that continued from the end of the seventh century till the beginning of the eleventh.

Those who are familiar with the churches of Constantinople will be struck by the remarkable similarity in the general appearance of the Roccelletta with that of certain buildings in the Aiwan Serai quarter near the palace of the Blachernæ. The treatment of the south front of the nave, and especially the windows and the round arches over them, is almost exactly like that of the facade of part of the palace called the Tekfour Serai.1 The upper part of this facade is usually ascribed to the early sovereigns of the dynasty of the Komneni in the eleventh century. The decoration of the apses with niches occurs in several churches in Constantinople, as for instance in the church of the 'Pantocrator,' now the Zeirek djami, built by the Empress Irene the wife of John Komnenos (1118-1143), in the church of the monastery 'tou Pantepoptou,' now the Eski Imaret djami, built by Anna, mother of the Emperor Alexius Komnenos (1081-1118), and in a chapel dedicated to S. Thecla also converted into a mosque, and called the Toklou Dédé mesjidi. According to Anna Komnena, this chapel, situated in the precincts of the palace of the Blacherne, was built by the Emperor Isaac Komnenos (1057-1059). Two other instances will be found in a chapel dedicated to S. Nicholas, in a locality known as the Bogdan Serai² in the same quarter, and in the church of Sta Theodosia now known as the Gul djami.

- 1. There are some excellent photographs of this building in the interesting volume Byzantine Constantinople, by A. Van Millingen; J. Murray, 1899.
- 2. These churches are illustrated by Paspatis in his book Byzantinai Meletai, published at Constantinople, 1877. Not a few of them, including the church of the Moné tou Libos (like S. Saturnino at Cagliari, p. 71), are now destroyed. Zeirek, a Turkish word, means earthquake. Eski Imaret means the old almshouse. Toklou is obviously a corruption of Thecla. Gul djami means flower mosque. Constantinople was taken on the dedication festival day of the church, and the Turks found it decorated with flowers.

In his notes upon the Roccelletta M. Strzygowski does not allude to these buildings in Constantinople, but in considering the form and ground plan he says,

- ' Die Roccella von Squillace ist vielleicht der älteste erhaltene und
- ' bekannt gewordene altromanische Bau dieser Art. Seine Bedeu-
- 'tung fur die Entwicklungsgeschichte der Romanischen Bauformen
- ' wäre unermesslich.'

If this suggestion is well founded, then the Roccelletta is a building of the greatest archeological importance and antiquarian interest. The use of it as a model will account for the frequent presence of three apses in Italian and Sicilian churches of the Norman period, built for the Latin or the Gallican rite, where the Communion service did not require more than one, and where the triple apse was introduced either for decorative effect or because the guilds and architects employed were accustomed to build the sanctuary of a church in that way. The three apses were, however, essential for the due performance of the Greek rite, according to the liturgy of S. Chrysostom, in use by the Greeks at this time. They appear, therefore, as a matter of course in the Roccelletta, where the Greek liturgy was to be said, and as I have already pointed out, the Roccelletta remained a Greek monastery till the sixteenth century. I have included the cathedral of Gerace among the churches described in this chapter, for it would, presumably, be one of the first churches copied from the Roccelletta, since it is the nearest, indeed the only, cathedral of the eleventh century extant The ground plan is almost exactly the same as that in Calabria. of the Roccelletta, and as Gerace was one of the few cities in S. Italy, where the Normans allowed the Greeks to retain their bishops, and the Greek rite continued in use till the fourteenth century, the three apses would presumably occur there too, as a matter of course.

It is to be hoped that some more information about this great building may be brought to light in the examination of the archives of the Greek monasteries now being made by the Italian Government. But for the present, the actual date and the circumstances of the foundation can only be matters of speculation. THE ROCELLETTA.

Chancel and prothesis showing recess for a pillar in the angle of the pilaster;

View of the nave from the chancel.

and the same appearance to an extensive the transportant content and whose the same and same

processor and approbability of the processor and the processor and

A description of the second of

Conne Tand well six showing recess for a pile in the engree of

Demoke all more such that the second of the

part of more and the sequential of the research of the sequential of the sequential







GERACE 93

Gerace represents Locris, the ancient capital of the Locri Epizephyrii. Nothing remains of the classical city but some unexplored ruins near a martello tower about a mile south of Gerace Marina. This small modern town has sprung up round the railway station, and the traveller will find accommodation, but no food, at the albergo Locri near by. The present city stands on the top of a kind of bastion of rock with precipitous sides, about six miles from the railway. A fine road leads to it, first across the plain, and then winding gradually up the hill enters the city by the east gate. Near the south gate, on a mural tablet from the ancient city, is the following inscription:—

"Jovi ultimo maximo diis deabusque inmortalibus et Romæ "æternæ Locrenses."

The view from this spot, looking over the plain, the sea, and the coast from Roccella to Cape Spartivento, is very fine. The bishopric was known first as Locres, later as 'Agia Kyriaki, and finally as Gerace, the Latinised form of the Greek name. The removal from the classical site probably took place in the beginning of the eighth century, when the Arab raids made the coast uninhabitable.

The cathedral, dedicated to the Blessed Virgin, is a T-shaped basilica, consisting of a nave with two aisles, and a chancel with three apses at the east end. The two parts of the church are joined by a cross intersection covered with a dome and cross vaults. The ground plan is, therefore, like that of the Roccelletta, and the two churches are about the same size.¹

The chancel and the apses are raised above the floor of the rest of the church, and beneath them is a crypt like those of S. Nicholas at Bari, and the cathedral of Otranto. This crypt, the nave, and the south-east apse appear to be the only parts of the original cathedral still visible; the rest has been covered up with later additions, including restorations after the great earthquake of 1783, when the church was severely shaken.

The nave inside is divided into two equal lengths or bays by square pilasters on each side. Each bay has five columns bearing

^{1.} The ground plan was almost exactly the same till the later central and S. apses were built out. Schulz gives a plan of the crypt, and the dimensions of the cathedral according to Caviglia, 282 feet long and 88 feet wide. Denkmaeler der Kunst des Mittelalters in Unteritalien, Dresden, 1860. Vol. II, p. 351.

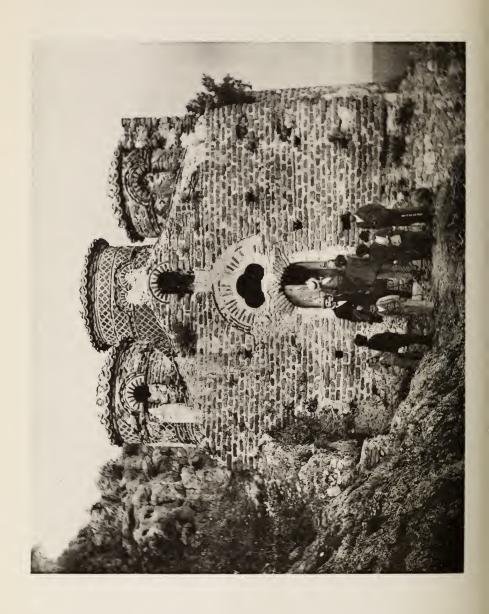
round head arches, and supporting the nave wall. In the clerestory this wall is pierced with six large roundhead windows. These columns, taken from the ancient Locri, are very interesting. I noted the following on the north side:—The first pillar is red marble, the next two white marble fluted, the fourth brescia, the fifth fluted white marble with a pretty Corinthian cap. The sixth, seventh, eighth, ninth, and tenth are of granite, the eighth having a red marble top. On the south side the first column is verdeantique with a white marble Corinthian cap. The second and third have similar caps and white marble fluted shafts; the fourth is plain white marble, the fifth cippolino, the sixth brescia in two blocks; the seventh granite, the eighth white fluted in two blocks, and the ninth and tenth granite. The caps are of different kinds, chiefly Lombard or Corinthian, with abaci above them. The arches throughout are round and made of large stones. The general appearance of the nave will recall that of the early basilican churches of Rome and S. Gavino at Porto Torres. made of wood rafters and a ceiling of boards covered with paper. It was in a most dilapidated condition when I saw it.

The east end inside has been so much altered that no part of the original work is now visible. A broad flight of steps in the north transept leads down to the crypt. The roof is cross vaulted, supported on pillars with capitals of various designs, and among them examples of the Lombard type. The crypt is therefore much more ornate than that of the Roccelletta, and the plan given by Schulz shows that it resembles more closely those at Otranto and Bari.

The north-east apse still retains the original decoration on the outside. It has one window, and the eaves are supported by the small arcading usually found in Lombard buildings of this date. The south apse has been rebuilt, and a large gateway with a pointed arch, leading to the cathedral close, has been built up against it. The central apse was refaced in the 17th century.

According to Schulz the cathedral was founded in 1045, that is to say while Gerace was still ruled by the Byzantines, and 14 years before the Council of Melfi and the Norman occupation. The city is often mentioned in Norman times, and was shared in equal parts by the brothers Robert Guiscard and Roger, the Count of Sicily,





 $B_{0} = B_{0} = B_{0} = B_{0}$



dispersed. The name (Mills) an about the man of our Stille the the way I know the countries being a bound on any

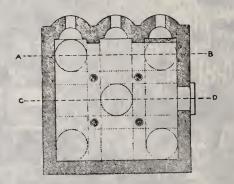
fall a ground forward by Carlotte of the American or streatures and plane a six transcription Napoli Nichterson

To the passage of the local passage of the land of the passage of the land of

STILO.

La Cattolica.
South side.





Elevations and plan by Sig. Abatino from 'Napoli Nobilissima.'

STILO 95

when they divided the spoils of war after the conquest of Palermo. In the course of the Norman conquest the citizens, who were mainly Greeks, obtained certain privileges from the Hauteville family, including the right to appoint their own Greek bishops and to retain the Greek liturgy. Though the cathedral must have been built to accommodate the Greek rite, which continued in use at Gerace till the 14th century, the construction and details are Lombard. The explanation of this probably is that a Lombard guild of architects and workmen were employed to do the work. I should note in passing that with the exception of Siponto and Matera this is the oldest cathedral in S. Italy.

I now come to the two little chapels at Stilo and Rossano, the former known as the 'Cattolica,' and the latter dedicated to S. Mark. They are purely Byzantine in plan, design and construction, and, so far as I know, they are the only examples of their kind west of the Adriatic. I have already alluded to the importance of Rossano as a Byzantine fortress and the seat of the local administration. Stilo is occasionally mentioned in the late Byzantine and early Norman history. There is some doubt as to the exact locality of the battle of Stilo, an important engagement in the German campaign organised to conquer Sicily, when the Emperor Otto was defeated, and the Arab general was killed and his army afterwards dispersed. The name of the station, 'Monasterace,' is derived from an abbey of S. John patronised by King Roger and his mother.

Stilo, like Gerace, is situated about six miles from the sea, on high ground formed by the talus of a rocky spur of the Appenines. The scenery in the mountains at the back of the town is very fine and wild. On the occasion of my visit this district had for some time been the headquarters of the famous bandit Musolino, and under martial law. Of these circumstances I was unaware until I found myself escorted for the day by carabinieri from Monasterace.

The Cattolica is built on a ledge of rock at the foot of the cliffs' behind the town. The ground plan is square, covered by a roof divided into nine compartments. The squares in the centre and at the four angles are covered with pepper-pot shaped domes and the intervening spaces with barrel vaulting made of brick. The nave and

aisles terminate in three semi-circular apses covered by semi-domes with flat tiled roofs.

The domes have flat tops, covered with tiles supported on three rows of narrow bricks under the eaves. The central dome, larger than the others, is decorated with rows of large square tiles, arranged diamond wise round the centre of the drum. It has four small windows at the cardinal points: these are divided into two lights by a small twisted column. The other four domes are also decorated with tiles in the same way lighted by single round headed windows at the cardinal points. A narrow cornice or string course of brick is carried round the drums of the domes and in contour over the windows. Each apse has a single round headed light and string course treated in the same way. The main door is on the south side: the jambs and lintel are square and made of stone: there is a discharging arch over it and a tympanum pierced with a trefoil aperture: above it is a little round headed light. The entire fabric outside is made of bricks and tiles set in mortar and rather roughly finished.

Passing now to the inside: the central dome is supported on four marble pillars, all obviously taken from an older building. As two of the shafts are not long enough, ancient capitals, one of them being of the Corinthian order, have been inverted and used as bases: the caps are plain of the usual simple Byzantine shape. Two of the shafts are of white marble, the third is of granite, and the fourth of cippolino. On the pillar nearest the door on the right a dedication cross is incised. The domes are supported on pendentives and the arches throughout the chapel are round.

Beside the incised cross there was, according to Schulz, a marble panel with scroll design surrounding a cross, but I did not notice it. The wall paintings he speaks of have almost disappeared. In the centre apse Our Saviour is represented seated on a rainbow in the act of benediction with two winged saints or cherubs on either side, the whole in an oval panel. There are paintings on the North wall near the prothesis supposed to represent S. Nicholas, in the diaconicon, and on the West wall.

^{1.} The cross is reproduced on page 102. It is on the S.E. pillar. The accompanying sketch was made by me in 1898. The inverted capital is shown in the foreground; another classical fragment is lying on the floor, and on the right is the modern holy water bason.

STILO. La Cattolica

The interior looking East, showing the inverted capital; the holy water basin on the right. E.F.



La Cattolica' -- Veduta delle absidi (lato (orientale).

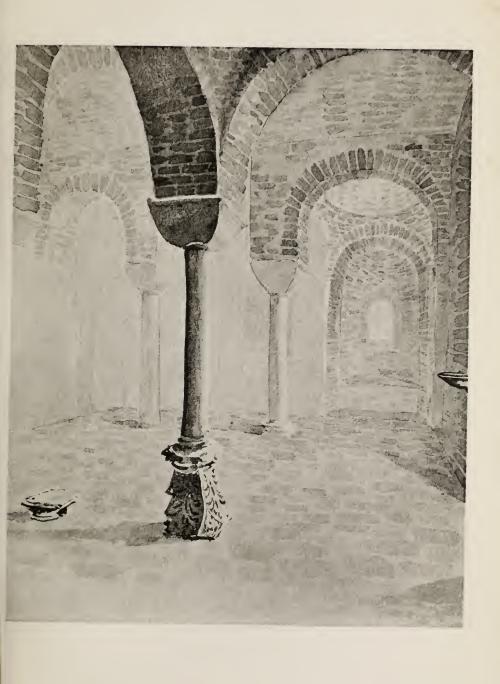
Elevation by Sig. Abatino, from 'Napoli Nobilissima.'

the transfer in the second contract of the second s

and the many partial and amore e interior tekniz Bast, she ing the inverted abilat; The life outer basic on the right. the organization of school of the second of the annual lines and the sold have

Elevation by Sig. Thatino, tom Newlet Nichtssims

The second secon













for any other particular and all and the grade made, the

Fine Church of S. Mark

East End

showing the eapses

from N. aisle looking into the preteins

Charles Lorent

AL DESCRIPTION OF THE PARTY OF providence and 19 0000 T = 0 - 2 - 1 - 1 - 1 - 1 - 1 The HTM ... defect that the control of all of the day there make in the row control of the party of the The first time. Due their lighter regard in suppression, the larger regard and he take to forther the peak combent of course of the chare-The promonent to the red to the tent to the feether to be the - I send the previouslies for the just of desire the Plan dies. Mark von a to the street directly made to the order to the

COREGLEINO = Church of the Patire, showing three aps s at the Fast end.

Mass flying the re-

To tair page 97

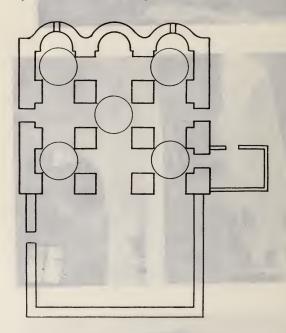
ROSSANO.

Church of S. Mark.

East End

showing three apses.

Interior from N. aisle looking into the prothesis.



Plan of S. Mark.

COREGLIANO.

Church of the Patire, showing three apses at the East end.

The dimensions of this chapel are: ground plan of the square 6·15 met., the square under the central dome is 2·20 met., the height from the floor to the base or spring of the central dome 5·80 met., diameter of the central dome 1·60 met., and the pillars and their caps are 2·78 met. high.

The little church dedicated to S. Mark at Rossano is situated at the west end of the city on a spur of rock. It consists of two parts, the church proper and a large square hall or narthex at the west end. The church itself has a square ground plan, and like the Cattolica, is divided into nine compartments. Of these the central and angle compartments are covered with high pitched pepper pot domes, the central dome being rather larger and higher than the other four, and the other compartments are covered with barrel-vaults. At the east end there are three semicircular apses, covered with semidomes, to do duty for the altar the prothesis and diaconicon respectively. These semidomes and the five domes are covered with coarse tiles. The domes have been smeared over with whitewash.

The entrance to the church is by a door on the north side of the narthex. This door appears to be modern. The narthex walls are made of stone and the timber roof is hidden inside by a plain rafter ceiling. There is a stone floor and a rough bench or seat runs round the three sides of the narthex.

The first sketch is taken from the narthex and shows the three arches at the west end of the church corresponding to the nave and the two aisles, the floor being raised a step above the narthex. The second sketch is taken from the south-west corner of the church. The photograph is taken from the north aisle looking up to the roof to show the pendentive. For the purpose of showing the structure of the church I have omitted the altar in the second sketch. It now stands directly under the central dome and is raised upon two stone steps. The niche on the pilaster shown in the photograph is modern; there is a similar niche to correspond on the other side.

The church was originally poorly lighted, the two square windows on the north and south sides being modern. The central dome has four single light round head windows at the cardinal points; the smaller domes have one similar window apiece facing the outside

of the church. If the central apse had a window it is now blocked up. Each lateral apse has a single double light window, the lights being divided by a small pillar with cap and base of the usual style.

On the N.W. angle of the church, at the spot where the second sketch is taken, there is a door leading out into a small triangular court and a priest's house.

The dimensions of the church are: length 7.50 met., width 7.15 met., width of arches throughout 1.46 met.; the spring of the barrel vault is 5 met. from the ground. It is therefore a trifle larger than the Cattolica, but in ground plan they are almost exactly similar, the main difference being the heavy pilasters supporting the central dome in place of the pillars.

The church had been renovated and whitewashed shortly before my visit and any frescoes or paintings there may have been were consequently covered up. I understand that the restorations were made at the expense of the parish priest and this interesting little building may now be looked upon as saved for some time to come.

The general appearance of these two churches, built within a short time of one another and probably by the same guild, will be familiar to anyone acquainted with the churches in Greece and Constantinople. They are not older than the Norman conquest, and would appear to belong to the 11th century or later. I was told that another chapel at Rossano of the same kind had only recently fallen down; it stood just below S. Mark, and has been replaced by a modern square edifice. It was dedicated to S. Nicholas. The archbishop of Rossano, who kindly interested himself in my research, told me that S. Mark and S. Nicholas were the only Byzantine churches that he knew of in his diocese, or indeed in this part of Italy.

Before passing from Rossano I should mention the ruin of the monastery of the Patire at Coregliano near by. This famous Basilian house, associated with the life of S. Nil, continued to exist till the beginning of the nineteenth century, when it was suppressed in the general dissolution of the monasteries by Joseph Bonaparte, King of Naples. The church, recently restored, was a basilica

ROSSANO.

Church of S. Mark.

The interior seen from the Narthex.

The first control of the state of the state

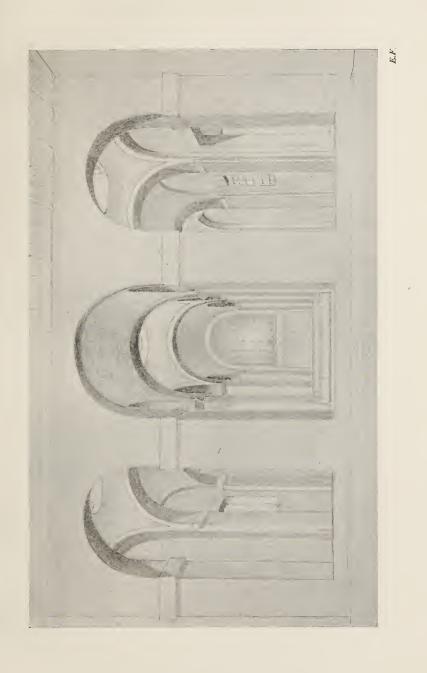
ROSSANO.

Church of S. Mark

The interior seen from the Nartax

the special of the same party of the same party

Tenemus I about the the run of the Pallin of Correlation means to This interior, who will be about the first the color of the continued by the color of the continued by the color of the c









The second of th

Courch on S. Mark.

Courch on S. Mark.

Control on S. Mark.

Control on S. Mark.

Control on S. Mark.

Amount comments that which is a first of the comment of the commen

I TANK I WAS A STREET

The same of the sa

ROSSANO.

Church of S. Mark.

View of the interior taken from the N.W. corner in the north aisle looking diagonally across the church.

with three semicircular apses at the east end, and a nave with lateral aisles. The original Byzantine parts of the church were the apses covered by semi domes, and a door in the nave; the rest of the church was restored apparently in the fourteenth century when the nave was rebuilt with pointed arches and a pointed door inserted at the west end. An inscription records that the monastery had been restored by Cardinal Barberini in 1672. I give a small photograph of it.

Beside the purely Greek chapels at Rossano and Stilo there are some other domed churches and chapels scattered about in S. Italy of about the same date, but built in a composite style, where Lombard or Norman features prevail. Most of them are wellknown, as for instance S. Andrew at Trani, S. Nicholas and S. Cataldo at Lecce, S. Joseph at Gaeta, Sta Maria delle cinque torri at Monte Cassino (S. Germano), the old cathedral at Capri, and a building identified as a baptistry at Sta. Severina. I have been unable to visit or to obtain a drawing of S. Peter at Otranto but I believe it is similar to the church at Trani and has one dome. M. Bertaux discovered a church with a single dome on the south side of the Appenines near Lagonegro. It is called S. Angelo in the territory of S. Chirico (no doubt originally 'Agia Kyriaki) by Mt. Rapparo. He gives a small photograph taken at a distance. The best description I have been able to obtain of it is in a local antiquarian publication, difficult to procure, and I have therefore copied the following extract from it. The pointed arches show that it is a Lombard building.

'Nel territorio di S. Chirico trovasi la rinomata abbadia di Sant' Angelo distante dall' abitato 5 kilom. E posta alla falde di un contrafforte del monte Rapparo detto le murge. Il sito e in una valle con orizzonte ristrettissimo. La chiesa e ad una sola navata coperta a volta a botte; le mura che sostengono le volta sono ad archi murati a tutto sesto. La volta poggia su archi a sesto acuto, nel mezzo della stessa evvi una cupola. L'interno della chiesa era tutto depinto a fresco..... di stile bizantino di epoca tarda. Alcuni santi hanno dei cartelli con scritti greco bizantino. L'arco della porta d'ingresso e a sesto acuto e viene sorretto da due colon-

^{1.} Battifol, p. xxxi.

^{2.} Article by Signor Vittorio di Cicco . . . in Arte e Storia. Nuova Serie) Anno XVI. (VIII della Nuova Serie). Num: 14. Florence, 30 July, 1897.

- 'nine con capitelli a fogliame. Al l'esterno della cupola e dell'
- ' abside vi sono delle colonnine con archetti tondi murati. Sottostanti
- ' alla chiesa vi e la grandiosa grotta di Sant' Angelo. E un vasto e
- 'profondo antro maraviglioso per le stalattiti
- ' le pareti sono dipinte a fresco e sono della stessa epoca e maniera
- ' delle pitture dell' abside. Della prima edificazione del santuario non
- ' si rinviene nessuna traccia di muraglia. Da quel poco di archi-
- ' tettura gotica lombarda che adorna la chiesa si desume che la sua
- ' edificazione non potrebbe rimontare che al secolo XIII.'

One of the most interesting of these churches is Sta. Maria delle cinque torri by S. Germano, Monte Cassino. Schulz¹ gives a plan and section showing that the idea was taken from a Byzantine church with five domes like the Cattolica and S. Mark, the domes being replaced by five low square towers.

The other little Lombard buildings, notably at Gaeta, Lecce and Capri, bear much the same relation to the Cattolica and S. Mark as the cathedral at Gerace bears to the Roccelletta, for the models were Byzantine and the copies were decorated with Lombard or Norman detail.

I say Byzantine, but Greek would be perhaps more accurate, for the plan with five domes does not occur in any of the churches of Constantinople, and with one or two exceptions (S. John in the Trullo among them) the high pepper pot domes are not covered with flat tiled tops but look like domes from outside as well as from inside. And as I am again referring to these little churches at Constantinople I may add that some of them were built at this period with only one apse. The Sta. Thecla I have already mentioned has only one apse, but on each side of it there is a niche in the wall to serve the purpose of prothesis on one side and diaconicon on the other. This arrangement occurs in the chapel of the Favara at Palermo,² and was resorted to where space had to be considered.

I may conclude this chapter with a reference to the liturgies used in Sicily and Calabria during the Byzantine dominion.

In his chapter on the general classification of Eastern liturgies Neale says, 'It is usually held that the whole body of Eastern 'and Western liturgies may be divided into four branches

^{1.} Vol. II, p. 106. 2. See the photograph p. 35.

'the Roman, the Gallican, that of Alexandria, and that of Jerusalem.' I have already pointed out that the Normans introduced the Gallican liturgy into Sicily after the conquest, and it seems reasonable to suppose that, up to the 8th century at least, the Roman liturgy was in use in the S. Italian and Sicilian dioceses. I am, however, more directly concerned with liturgies used by the Eastern church, and therefore those of Jerusalem or S. James, and of Alexandria or S. Mark. From the liturgy of S. James are derived the liturgies of S. Basil and S. Chrysostom, and from that of S. Mark the Coptic and Ethiopic liturgies of Africa.

The original rite of Jerusalem is the Greek office of S. James, one of the oldest extant and still said in many churches of Greece on S. James' day. From this liturgy there were three offshoots, the second offshoot embracing the Sicilian liturgy. It differs principally from that of S. James in amplification. It is earlier than 984 and contains explanations of certain prayers intended, according to Neale, to approximate to the then received Latin doctrine. This liturgy was discovered by a Basilian monk in a library at Messina.¹

According to M. Battifol, the liturgy in use in the Greek churches of Calabria was both in calendar and ritual the liturgy of Constantinople. 'Scarcely any feasts of local origin, like those of 'S. Fantin or S. Elia Spelota, were introduced before the eleventh 'century. The Roman feast of the Corpus Christi is a later intro-'duction after the thirteenth century. But the rite of Constan-'tinople could not have been at the beginning the only rite of the 'Churches of Sicily and Calabria, and it is a remarkable fact that 'the only ancient manuscript that we possess of the Syrian liturgy 'known as that of S. James comes to us from Rossano, and the only ' manuscript of the Alexandrian liturgy, known as that of S. Mark, 'comes from Messina, seeming to indicate that in some churches in 'Sicily and Calabria the rites of Antioch and Alexandria had once 'been in use. I would say as much for the liturgy known as that 'of S. Peter, which is a Greek translation of the ordo missae as it 'was constituted towards the end of the seventh century. It is a 'Greek translation of which the only manuscript we have comes 'from Rossano.'2

- 1. Neale, ed. 1860, p. 325. The Library of S. Salvatore dei Greci.
- 2. I have translated this from Battifol, p. 11.

There is no doubt that a great deal of Church tradition and learning was concentrated in this part of S. Europe after the Levant and Africa had been overrun by the Arabs, and it would seem that in Sicily and Calabria the liturgies, like the styles of architecture, found a meeting place and were used concurrently.



Dedication Cross at Stilo.



Panel of the Byzantine period in the Museum at El Kef.

Capital of a pillar in the Bardo Museum also of the Byzantine period.

The second secon

OC SE

Panel of the Brenth period in the Museum at El Kit.

Capital of a pictr of the Bardo Museum also of the Besonting period

A A NH NE NN

Distribute 1 - 1 5



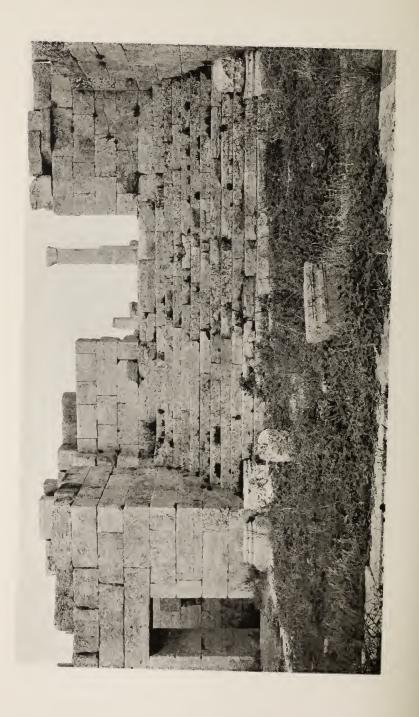
E.F.



E.F.

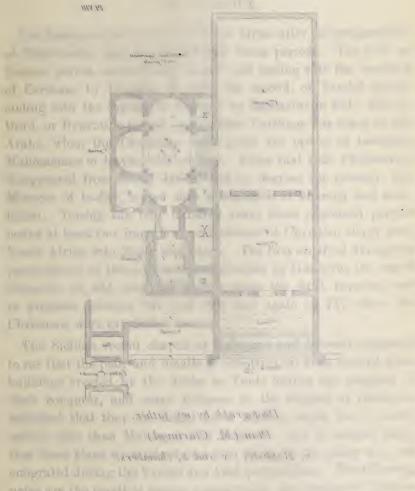






TEBESS 1

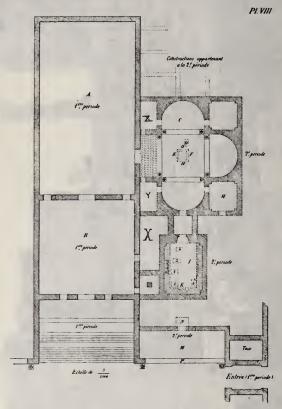
Ir tail havel, staired in any from the Basilrea.



To pure how Till

TEBESSA.

Trefoil chapel; staircase leading from the Basilica.



Photograph by my father.

Plan (M. Clarinval)

x, Baptistry; y and z, chambers.

TUNIS.

HENCHIR MAATRIA AND SIDI MOHAMMED EL GEBIOUI.

THE history of the Church in North Africa after the proclamation of Christianity may be divided into three periods. The first, or Roman period, commencing in 314 and ending with the conquest of Carthage by Genseric in 437; the second, or Vandal period, ending with the capture of Gelimer by Belisarius in 534; and the third, or Byzantine period, ending after Carthage was taken by the Arabs, when the Christians were given the option of becoming Mahometans or leaving the country. From that time Christianity disappeared from North Africa, and by degrees the country, like Morocco of to-day, lapsed into a condition of anarchy and desolation. During the four hundred years these combined periods lasted at least two important emigrations of Christian clergy from North Africa into Sicily took place. The first occurred during the persecutions of the orthodox communities by Hunneric, the son of Genseric, in 484, and the second while the Arab invasion was in progress between 647 and 699, and again in 717 when the Christians were expelled.

The Sicilian trefoil chapels at Malvagna and Maccari suggested to me that the plan and details of construction were derived from buildings erected by the Arabs in Tunis during the progress of their conquest, and some features in the chapels at Camerina indicated that they too might be of African origin but of much earlier date than Malvagna and Maccari. And it seemed likely that these plans were introduced into Sicily by the clergy who had emigrated during the Vandal and Arab persecutions. The following notes are the result of several journeys into the interior of Tunis to see if I could obtain any evidence of the origin or date of these Sicilian buildings.

There appear to be only five examples of trefoil chapels in North Africa, three in Tunis, and two in Algiers. The four described in

104 TUNIS

this chapter are: the trefoil chapel attached to the basilica at Tebessa: a similar but smaller chapel attached to the basilica at Carthage, called the Damus el Karita: a trefoil chapel in the plains south of Kairouan, near Sidi Amor bou Hadjla: a chapel like the last at Henchir Maatria, near Teboursouk. There is also a square chapel in the district of Sbeitla, called Haouch Khima, which may be conveniently classed with these trefoil buildings.

I had better perhaps begin with the chapel at Tebessa, because it has been carefully explored and there is some evidence of the date of its erection. It has been described by the first explorers, Commandant Seriziat in 1868, and Commandant Clarinval in 1870; also by M. Duprat in 1895-6, and M. Gsell in 1901.

The accompanying plans are taken from Commandant Clarinval's and M. Duprat's articles; to the former I have added the letter X, to indicate the position of a baptismal font which had not then been discovered, and Y and Z to two chambers on either side of a staircase; to the latter I have added A to mark a little church of later date.

The commencement of the exploration in 1868 is described by Commandant Seriziat, and it was taken up two years later by Commandant Clarinval. These explorations show that the trefoil chapel was enclosed in a rectangular structure adjoining the south side of the basilica. It was approached by a flight of steps from the floor of the basilica, the latter being raised 3 metres above ground level. The square nave of the chapel was apparently roofed by a cross vault (Voute d'arêtes), and covered inside with mosaics and outside with tiles. The style of vault and the general

- 1. Publication of the Archæological Society of Constantine, vol. II. of the 2nd Series (vol. XII. of the Collection), 1868.
 - 2. Same, vol. IV. of the 2nd Series (vol. XIV. of the Collection), 1870.
 - 3. Same, vol. IX. of the 3rd Series (vol. XXX. of the Collection), 1897.
 - 4. Les Monuments Antiques de L'Algerie, by S. Gsell, Paris, Fontemoing, 1901.
- 5. Gsell, p. 271. I use the term 'cross vault,' and add the French equivalent Voute d'arêtes, to make it clear that I mean a plain vault and not one supported by the crossed arches found in Norman and later mediæval architecture. My description of the vault at Camerina, on page 6, and the use of the word 'rib' is in that respect misleading. The Camerina central vaults, like those in these African chapels, were Voutes d'arêtes.
 - 6. Commandant Clarinval's article.

TEBESSA.
Trefoil chapel.
West apse.

Pl. X7.



A boy's tomb found in the floor; from the Constantine Archwological Society's publication. Photograph by my father. DUTTOVILLE

7 h.BESS.1.
Tretoil cha/el.
Wet arts:

MIN SE SVOIL

VSESTAM SADONIS

VVV SI IN KONFERSVE

(C. 12. SOUND IS 19710 VM DI

Term the Constitution of Americans and the plant:

From the Constitution of American Society and among the among the

To face force 100 1











1.868834

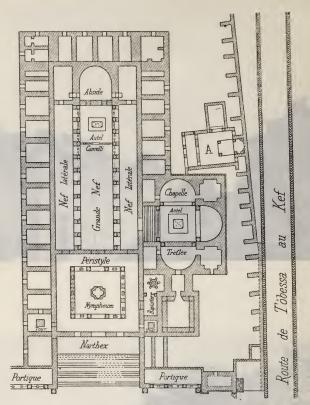
The same of the sa

- I my it

TEBESSA.

Trefoil chapel.

East and south apses.



Plan (M. Duprat).



To face page 105.

appearance of the building inside when perfect will be best understood from the illustrations of the chapel El Gebioui at Hadjla.

On three sides of the nave there are semi-circular apses covered by semi-domes. The walls of these apses were apparently veneered with marble and the semi-domes inside covered with mosaics. In the four angles of the building are small rectangular chambers, those adjoining the staircase being divided in two stories. This staircase occupied the fourth side of the nave on the north side. The walls of the chambers adjoining the staircase abut on, or are applied to the wall of the basilica; they show that the trefoil chapel and the rectangular building containing it were not built at the same time as the basilica. They also show that the floors of the upper stories were supported on cross vaulting (Voute d'arêtes) and the springs of the arches, made of a soft stone, still remain in the corners.

Commandants Seriziat and Clarinval found:—

On the staircase, a sarcophagus of the early Christian period with the Constantinian monogram XP and three rudely carved allegorical figures. This sarcophagus is now the altar of the French church at Tebessa.

The floor of the chapel was covered with earth, debris of tiles, pieces of mosaic 1 and cinders, showing that the building had been destroyed by fire.

At the entrance of each apse and also at the foot of the staircase stood two cippolino columns, one on either side. The bases of all and portions of the shafts of some of these pillars are still in site.

The floor of the chapel was almost entirely covered with mosaic.

At the spot marked D on M. Clarinval's plan, the tomb of a child was found. It was covered by a mosaic, representing a boy girt with a sword.² Beneath the mosaic they found a wood coffin with metal fittings and the bones of a child from 8 to 10 years old. M. Gsell is of opinion that the date given at the end of the

^{1.} Gsell, p. 271. Le Carré (the nave) presentait des motifs ornementaux; l'abside du fond (central apse) des series de calices, d'ou sortaient des ceps de vigne s'enroulant les uns dans les autres; l'abside de gauche, des lozanges, des cercles, des croix gammées; celle de droite des oiseaux et, au milieu, un cerf.

^{2.} Illustrated opposite.

106 TUNIS

inscription falls in the year 508 and that the King's name in the last line but two should read (Thrasa) MVNDI.¹

In the course of excavating this tomb, the Officers discovered the original mosaic floor at a depth of 1.20.

At the spot marked E-H on M. Clarinval's plan, a square pit was found faced with square stones on three sides, and rubble on the fourth. This pit was choked with debris. At 1.20 below the surface the original mosaic floor was again found, and below it two funeral urns and a small pot. Close to this spot were also found a slab, four small pillars, supposed to be part of an altar, and a small, but very beautiful piece of mosaic, recently stolen from the Museum at Tebessa, where it had been deposited.

M. M. Seriziat and Clarinval express no opinion and M. M. Duprat and Gsell differ as to the age of this chapel and the purpose it was built to serve. They all agree, however, that it was not built at the same time as the basilica, and this view seems to me to be right, for the reason already given. I might mention also, that the varied and curious mason's marks found all over the masonry of the basilica do not appear on the chapel. These marks are very interesting and seem to be Berber characters.² They exist, no doubt, elsewhere in North Africa, but I did not find them on any building I visited. M. Duprat considers that the basilica and the adjacent buildings were built for secular purposes and included a forum, market, and so on, and that this trefoil edifice I have been describing as a chapel was the public bath. It is quite true that this trefoil plan is frequently found in public baths. Examples, for instance, will be found at Thelepta and Ain Tounga. I prefer M. Gsell's opinion that the basilica was built for a church and that the chapel may have been the original baptistry.3 The adoption for a baptistry of a trefoil plan associated with a Bath seems reasonable and probable enough.

^{1.} Gsell, p. 273.

^{2.} The illustration is from drawings I made. They will be also found in the publications of the Archæological Society of Constantine, p. 74 of vol. XXX., 9th vol. of the 3rd series, 1897. Also vol. XXII., 1st vol. of 3rd series, 1883; and these marks should be compared with the Characters given in the Instructions du Comité des Travaux Historiques et Scientifiques Recherche des Antiquites dans le Nord de l'Afrique. Conseils aux Archeologues et aux Voyageurs. Paris, Leroux, 1890, pp. 48-50.

^{3.} Photographs of some Byzantine fonts will be found opposite p. 126.

BAPTISMAL FONTS.

53 52

54 55

The numbers refer to page 126.

57.

the production of the story that are post the material comment of the

L. HPT. SJUIL PONTS

And the second s

The process of the control of the co

The numbers refer to page 126

The second of th

The second secon





















THE COURS

Rest of to Collin

1 the the trefuil chapel in the Damis Karita

King vane of the
Araber or the
Nowaheron
at
Zaglovin

These prompties of the Lithman Nouth win within cities the general plan of the Danies of Kritical show that the decomposition of the Institute of the Nouthern of the same circular show one with same circular show one will be some. The converse of the same circular show one will be some circular show one with the same circular show one will be some circular show one with the same circular show one will be some circular show one with the same circular shows one will be some circular shows one circular shows o

The Cella Zaghouan.

Roof of the Cella Zaghouan.

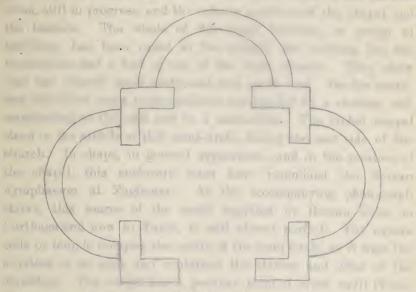
Apse of the trefoil chapel in the Damus el Karita.

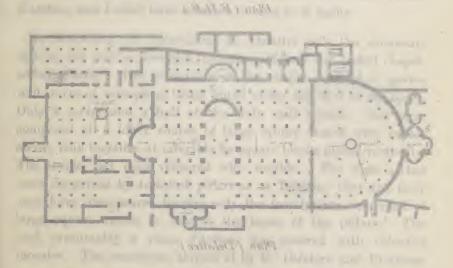
East side of the cloister of the Nymphæum at Zaghouan.

These photographs of the Zaghouan Nymphæum are put here with the general plan of the Damus el Karita to show that the idea of the basilican cloister and of the Nymphæum cloister was the same. The cloisters are of the semi circular shape and each terminated in a cella.

CIRTHIGF

In it his trend though the det to the corners basilica call a me Dann A Karen; and general plans

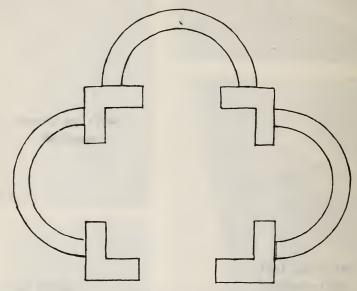




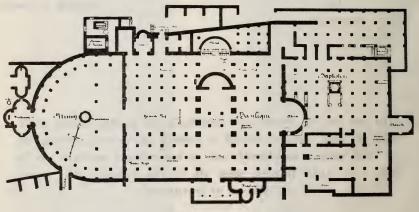
I have the Danus & Kirito the hitle to that is at the extreme or the some circles or character.

CARTHAGE.

Plan of the trefoil chapel attached to the christian basilica called the Damus el Karita; and general plan.



Plan (E.H.F.)



Plan (Delattre).

In this plan of the Damus el Karita the little trefoil chapel is at the extremity of the semi circular cloister.

The trefoil chapel attached to the basilica, known as the Damus el Karita, is much smaller than the chapel at Tebessa. After much trouble and delay the site was purchased from native proprietors by Father Delattre of the Peres Blancs. The accompanying general plan, taken from his book 1 shows the result of his excavations, still in progress, and the relative positions of the chapel and the basilica. The whole of this large building, or group of buildings, has been razed to the ground and nothing but the foundations and a foot or two of the walls remain. They show that the church stood north-east and south-west. On the northeast side there was a large enclosure surrounded by a cloister, and terminating at the east end in a semi-circle. The trefoil chapel stood in the middle of this semi-circle, facing the east side of the church. In shape, in general appearance, and in the position of the chapel, this enclosure must have resembled the Roman nymphaeum at Zaghouan. As the accompanying photograph shows, this source of the water supplied in Roman times to Carthage and now to Tunis, is still almost perfect. The square cella or temple occupies the centre of the semi-circle, as it were the keystone of an arch, and contained the statues and altar of the divinities. The temple has a peculiar form of cross vault (Voute d'arêtes), and I shall have occasion to refer to it again.

In describing the excavations M. Delattre calls the enclosure, atrium, the well or fountain, nymphaeum, and the trefoil chapel, cella trichora.² The excavation of the chapel resulted in graves and traces of sarcophagi being found under the floor of the apses. Only a metre and a half of the walls still remain; they were composed of a lower course of large square stones with rubble above, held together at intervals by square blocks placed vertically. The inside had been veneered with marble. The apse arches were supported by detached pillars as at Tebessa; they and their caps have disappeared leaving only the foundations composed of large square stones to receive the bases of the pillars.³ The roof, presumably a voute d'arêtes, was covered with coloured mosaics. The conclusion arrived at by M. Delattre and Professor

^{1.} Un Pelerinage aux Ruines de Carthage. Pub. Poncet, Lyons, 1906.

^{2.} The small plan is taken from measurements made by me in 1910.

^{3.} These blocks are marked A on my plan.

108 TUNIS

de Rossi in regard to the purpose of the trefoil chapel seems to be that it was a martyr's shrine.

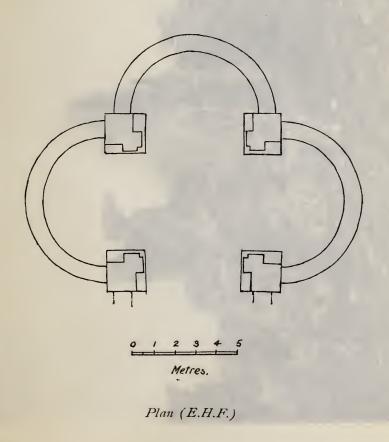
There is no evidence to prove the date either of the chapel or the other parts of this group of buildings. The excavations of the basilica uncovered some cisterns, a Roman Columbarium in the shape of a trefoil built before the foundation of the church (on the north side) and some additions made after it was completed. A baptismal font and a chapel connected with it were found on the south-west side. The former is of a common type and no guide to the date of the church. It is remarkable that these buildings have been so completely destroyed, whereas the mosaic floors, parts of pillars and their caps, the baptistry and even chancel screens, have been preserved in the church on the south side of the city. The explanation seems to be that the floor and subsoil of the Damus el Karita were ransacked for tombs and epitaphs, and a large mass of materials consisting of the more interesting decorative details, like caps and mouldings, were taken to the Seminary garden at Carthage. If these materials were carved for the basilica and not taken from older buildings, they show that the church was built in the fourth or early fifth century, before the Roman patterns had been modified or replaced by the native Berber or Byzantine designs.

As the buildings described above are in the middle of large and important cities, some indication of their age may be obtained from their position, surroundings, and the result of excavation. Some idea of their general appearance may be derived from the chapels at Maatria and Hadjla. These chapels, unconnected with any great buildings, are in remote places in the interior of the country and owe their fortunate preservation to that circumstance.

Henchir Maatria, an Arab village situated in a valley about 6 kilom. north of Teboursouk, on the bridle road leading to Pont de Trajan, stands on the site of a large Roman country town. The Mahometan Zaouia or chapel of the village occupies a site in the ancient forum, and the walls appear to be part of a small Roman temple that preceded it. A large stone with figures of cupids and

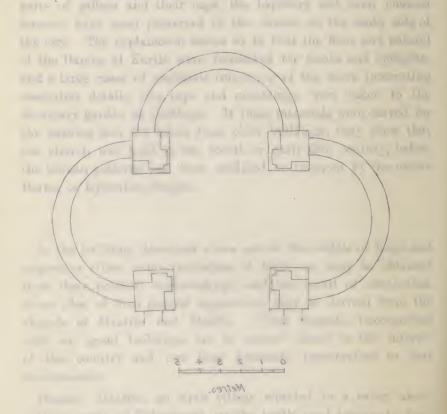
HENCHIR MAATRIA.

The chapel looking West. On the right the N. apse and the N. side of the lantern showing long and short work in the angle. The east wall and all but a few stones of the East arch have fallen down disclosing the interior and S.W. angle of the lantern where traces of the cross vault are visible. On the extreme left is the S. apse.



HENCHIR MAATRIA.

The churel looking West. On the right the N. apse and the N. side of the lantern showing long and short work in the angle. The east wall and all but I few stones of the East arch have faller to en disclosing the interior and S.W. angle of the lant in where traces at the cross vault are risible. On the extreme left is the S. apse.



telline equilation and an area

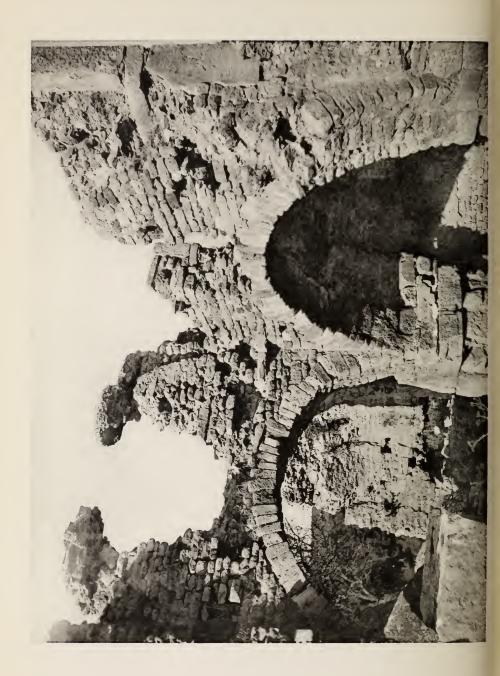
Plun (E.II.I.)

To face page 108.









patients of there's must be to make the major to the beauty

Produce and restored by AV Hodels and a secondly retoring and second has been presented as a second by participation.

the plan from Delignology and process of the first term of the state o

market or an extensive section of the section of th

the part of the land of the same summer of the

MALIRIA.

Interior of the chapel rookin. West, showing the interior of the lantern and the slab in the angle to support a spring of the voute d'arites.

The springer of the second of the first program of the second of the sec

out of them.

The sould read to be up the property of the county of

There are no true of a recovery to a contract to a second and a second

The Hamilton show that the name of the South special to the

the second of th

HENCHIR MAATRIA.

Interior of the chapel looking West, showing the interior of the lantern and the slab in the angle to support a spring of the voute d'arètes.

garlands of flowers, carved in the style of the best Roman period, lies in front of the plinth of the temple.

This chapel was noticed by M. Diehl, but it has evidently not been excavated nor, so far as I am aware, has it been described by the French antiquaries.

The plan shows that in shape and general design it resembled the chapels at Tebessa and Carthage. The main entrance faces N.E. and the central apse S.W. The chief architectural features in it are:—

A square nave with semi-circular apses on three sides and a narthex or porch on the fourth side making a cruciform ground plan.

A square super-structure over the nave, lighted by four windows over the apse arches and covered by a voute d'arêtes with a flat roof outside. The heads of the windows were segments of circles in the form usually found in Roman buildings.

The semi-circular apses were covered with semi-domes inside. The material is chiefly rubble bound together with a very strong cement and finished off at the angles with squared stones in long and short work. The walls are thick, ranging from 1 to $1\frac{1}{2}$ metres.

The springs of the vault rest on flat stones inserted into the angles of the nave.

The apse arches rest on square pilasters made of blocks of stone, some of them dressed and taken from Roman buildings.

The outside roofs of the nave and apses were covered with cement and appear to have been flat.

There are no traces of ornaments, mosaics, or carved marbles.

The illustration shows that the narrhex is gone, the South apse has been almost entirely destroyed, while the West apse has been split into fragments, apparently by an earthquake.

The interesting features about this chapel are: the small portions of the flat roof that remain: the method of supporting the vault by stones or slabs inserted in the angles of the nave; upon these stones the pendentive and voute d'arêtes rested: the long and short work in the upper part of the nave wall shown in the photograph: the use of old materials taken from Roman buildings.

^{1.} L'Afrique Byzantine, p. 422.

110 TUNIS

The interior is filled with rubble from the fallen roof and walls, and the débris have been allowed to remain where they fell undisturbed. The ground is consequently raised considerably above the original floor level and, judging by the piers of the nave, the floor must be about 1 met. 50 below the present surface.

Until the interior has been cleared and excavated, and the arable land round the outside explored, it is of course impossible to say with certainty for what purpose this chapel was built, whether as a village church, a baptistry or a memorial chapel. The long and short work and the presence of dressed stones from older buildings indicate that it was not built in the 4th century, directly after Christianity was proclaimed. I noticed masonry of the same kind, near the forum, appearing to belong to a Byzantine block house or fort. These military block houses are common in this part of the country, especially in spots of strategic importance like Maatria. I should attribute this building to the same date as the fort, that is to say, the first years after the Byzantine conquest in the middle of the 6th century.

The chapel of El Gebioui near Sidi Amor bou Hadjla is officially known as the Zaouia of Sidi Mohammed el Gebioui, pronounced Ké-bee-you. As the name implies, it has been appropriated for the burial of a Mahometan saint. In the older military map¹ it is marked under this name, but in the later one² as Ksar el Beo. I understand the words el Ké-bee-you to mean "the domes" in local Bedouin dialect.

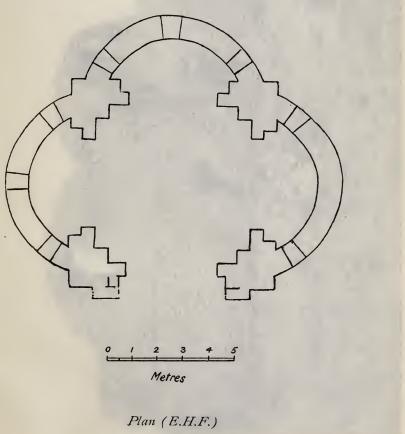
I had no end of difficulty in locating this interesting building, situated in longitude 89′ 60″ E, latitude 39′ 20″ N. near the old caravan road between Kairouan and Gabés by Skirra. This read leaves Kairouan by the south gate and crossing the river Zéroud at a ford, passes by the village of Sidi Amor el Kenani. Thence it crosses the railway about 2 kilometres West of the station and continues in a more or less direct line to the two Zaouia and group of seven or eight Arab houses, constituting the village of Sidi Amor bou Hadjla at 34 kilometres from Kairouan. The chapel is 12

^{1.} Au 200,000 ème (1881-1887). 2. Au 100,000 ème (1896-1899).

SIDI MOHAMMED.

EL GEBIOUI.

N.W. view of the chapel.

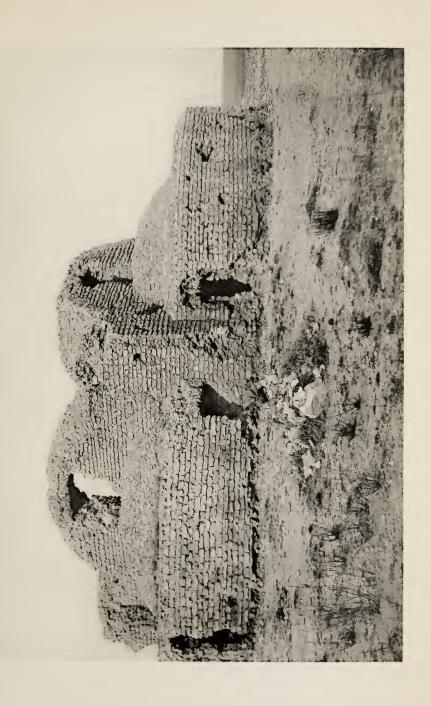


The control of the control of the property of party of the self-th and the control of the contro

SIDI MOHAMIJED. EL GEBIOUL. and it has been to the charel. Some The last will be a first to be and the state of t sept and a self-XI CON TO tel legge galace all A company of 1 I I I I I I Auto the level of the forth The state of the s

Metres

Pilm (E.H.F.)









between the same and the same a

A common a qualitie of a sectionally section of the section of the

The control of the co

SIDI MOH MMHD.

EL GEBIOUT.

Exteria of the chapel taken from the East, S.W., and S.E. s. des.

The state of the s

All property and the control of the

The state of the wind of the County of the

body to the second seco

Property of the file of the property of the constraint of the cons

I have been seen to be a seen t

SIDI MOHAMMED. EL GEBIOUI.

Exterior of the chapel taken from the East, S.W., and S.E. sides.

kilometres further along the road southward in the country belonging to the Bedouin tribe Ouled Fargalla.

It stands on a small bank, I can hardly call it a hill, commanding a view over the plain of central Tunis. Before the Arab conquest, this fertile plain of arable land was a rich agricultural centre with El Djem as the market city, and numerous ruins of Roman fortified farms, oil presses, cemeteries, and towns, testify to the great prosperity of the district. After the incursion of nomads from Arabia in the 10th century, the plain became a wilderness. From this condition it is now again slowly emerging under the auspices of the French Protectorate.

I have identified this chapel with the village of Hadjla, because there is no habitation or shelter of any kind nearer. The traveller who wishes to see it must make his head-quarters at the village, and bear in mind that with the exception of the well at Oglet el lebbia, between the village and the chapel, the water in the neighbourhood is brackish and undrinkable.

El Gebioui was first noticed by M. Saladin, and he describes it in a report on his travels in Tunis to the Minister of Public Instruction, giving drawings and plans.² It has not been excavated.

The principal architectural features are:—

A square nave with semi-circular apses on three sides and a narthex or porch on the fourth or East side, making a cruciform ground plan.

A nave lighted by four windows in the square lantern or superstructure and covered by a cross vault, (voute d'arêtes). Semicircular apses covered by semi-domes, lighted by three narrow windows, one in the centre and one on either side of each apse.

The arches of the windows are segments of circles.

Short tubes of pottery fitting into one another were used to build the vault and semi-domes. Small undressed stones, of uniform size, set in cement are used throughout. The roofs were covered with cement.

The apses, and probably all the interior were also covered with cement decorated with paintings. Small patches of it, now chocolate colour, but originally no doubt red, may be seen here and there.

1. Perhaps Oglet el Beya.

^{2.} Archives des Missions Scientifiques. 3 ème serie, Tome XIII., p. 36, Paris, Imprimerie Nationale 1887.

The more interesting features in it are: the use of tubes for making the vault: the method of building up the pendentives: the heavy piers at the angles of the nave. I give a photograph of two of these earthenware tubes picked up in the neighbourhood. They are about 8 centimetres long, 2 in diameter, hollow at one end, pointed at the other, and solid in the middle. They fit into one another and when set in cement make a compact and very hard mass of material. They were used by the Romans, and are still used by the natives in the south of Tunis, for vaulting and arches, and consequently are of no help in chronology. Traces of them will be seen in the photograph of the vault.

The remaining important architectural features of these two chapels can perhaps be best explained by comparing them. Gebioui is not only a much more substantial building than Maatria, but it seems to have been more scientifically built. I have already mentioned the difference in the materials.

The pendentives at El Gebioui were apparently made in blocks and built up over an arching of tubes. They are very massive and rest upon pilasters or angles of the piers carried up from the ground level. At Maatria the pendentives spring from stone slabs inserted across the angle of the nave walls about half way between the present floor level and the roof.

At Maatria no attempt seems to have been made to counterweight the thrust of the nave roof. At Gebioui the counterweight and support of the nave roof is supplied by massive square piers of masonry at each angle. These piers were carried up outside to the level of the spring of the pendentive inside, and the top of each face of the lantern of the nave was finished off in a semicircle. At Maatria each face of the lantern of the nave was carried up square at the top and the roof was flat, and as the apses also were covered with flat roofs the outside elevation of the chapel cannot have had much claim to architectural merit. At Gebioui the roof of the nave outside followed the contour of the vault inside, and, ruined as the building is, the photograph gives a very good idea of what it looked like when perfect.

^{1.} They are to be found on nearly every ancient site I visited, notably in the thermæ of Thelepta. The roofs of S. Sophia at Constantinople and S. Vitale at Ravenna were made on the same principle.

SIDI MOHAMMED. EL GEBIOUI.

Interior of the chapel looking south.

SIDI MOHAMMED.

LL CERTOU. Interior of the chare whim south.

Charles In State













White the rest and the higher the considers of the constant of

HL VCHIK - 14.1TRI 1.

The of the chapes taken from the Society of a leader a greek

SIDI HOH IGIS

EL GE IOU'I

The of the interior of his his line line form

POTTERY TUBES fitting now another word to construct the cross and so of El Geldin 4 ... in more all asad m

The tells to see of in as one and the ribb of more of bright and the

to the first of the control of the c

the first of return specials and other concept the

The second secon

The state of the s

To your for 1150

HENCHIR MAATRIA.

View of the chapel taken from the South apse looking across the interior of the nave.

SIDI MOHAMMED. EL GEBIOUI.

View of the interior of the chapel looking East.

POTTERY TUBES fitting into one another; used to construct the cross vaults of El Gebioui. A Roman invention still used in the districts of Gafsa and Tozeur in S. Tunisia.

The tubes were set in cement and the ribbed marks of them can be seen in the vault illustrated on Plate 63.

This method of making the roof outside follow the contour of the vault within was frequently adopted in Arab oil presses, particularly along the coast in the country between Sousse and Sfax. But I do not recollect to have seen it in any mosque or Zaouia. In the mosques the roofs are flat, in the Zaouia they are domes supported by squinches in the angles. These oil presses are usually built in the form of a nave with one or more small transepts. The nave vault was supported on strong stone arches and as the transept vaults are always short and narrow there is ample support for the masonry in the cross vault.

But in these chapels the span of the roof is so large and the pitch so flat that the centre had little support: in each case they have fallen in. The cella of the Roman nymphaeum at Zaghouan was also covered with a cross vault, but the span was small and the vault was built up to an open crown made of a horizontal circle of stone; so that when finished the top was open like that of the Pantheon at Rome. The photograph shows the crown circle and the round hole has now been filled in with masonry set in a dark cement.

About 250 yards north-east of El Gebioui there are the ruins of a similar building on a much smaller scale. All that remains of it are the foundations, four piers and the pendentives of an arched vault made, like Gebioui, of small uncut stones set in cement. The masonry has now fallen down in a heap. Between this ruin and El Gebioui, there is a mound indicating a buried building. At this spot we found small pieces of marble and mosaic, and below the surface some fragments of rough white tiles with figures of a star and a stag, and legs of other animals, in relief; one of the tiles had traces of red ochre paint. I shall refer later on to collections of these tiles in the Tunis Museum and at Kairouan collected from Hadjeb el Aioun and elsewhere in this neighbourhood. These tiles indicate the presence of a church of the 6th century, and, unless I am mistaken, the ruin I have just referred

^{1.} They are supposed to date from the 6th century. The illustration of these tiles, presented to me by the Director of Antiquities, M. Merlin, and the Mayor of Kairouan, will show what they are like. They are now in our church at Lower Kingswood, Surrey.

to was a mausoleum and Gebioui itself stood in the cemetery adjoining a church now buried under the mound.

About 15 kilometres south-west of El Gebioui, there is an extensive Roman cemetery at a spot called Haouch Taacha, containing a number of Roman Mausolea of different designs. Among them one figured by M. Saladin, should be particularly noticed in connection with the chapels at Maatria and El Gebioui and the church at Haouch Khima.

Haouch Khima is the name given to the site of a buried Roman city about 20 kilometres due south of Kasserine. It is situated in Longitude 7' 5" E. and Latitude 38' 85" N. My attempts to reach it (in 1911) with the means at my disposal failed after a journey of sixteen hours. The best way to visit it seems to be to sleep at a maison cantonnière on the railway half-way between the stations of Kasserine and Thelepta. It should be about four hours' ride from there, across the mountains bounding the Kasserine-Thelepta plain on the South side.

It is a small but substantial building of large dressed stones. The construction is altogether superior to that of any of the buildings I have been describing, except Tebessa. It consisted of a square nave covered by a cross vault, a single semi-circular apse covered by a semi-dome, and a shallow narthex or porch with columns in front of it. The general appearance of the building can be best understood from M. Saladin's essai de reconstruction. It bears a strong resemblance on a larger scale to the upper part of the mausoleum at Haouch Taacha I have already referred to. It is obviously copied from a Roman building and, from the style of masonry and the resemblance to some of the chapels at Bin Bir Kilessi in Asia Minor, is probably one of the earliest Christian churches built in the North of Africa.

So much for the architectural details of these chapels: now as to the age of Maatria and El Gebioui.

It is probable that the Christians did build some churches before Christianity was proclaimed in 314. Archæological research has so

1. See footnote p. 111 above; Archives, p. 138.

Membra Transport Tibar shaqqo uppena 17 Key TUNIS. Herone Colon

the contraction and the final and make in the contraction of the contr

The content of the co

The first of the content of the content between the content of the

And the second of the second o

to could be the post-property states of their density was to the court of Manager and To Court on

Consider the plant haloman and build non-charles be-





far failed to identify any particular church with this early period in North Africa. From the writings of the African Fathers it is certain that soon after 314 many churches were built. At first they were built, as the ruins show, in the suburbs of the cities, in order, it is said, not to offend the pagans, but, as seems more probable, to be near the Christian cemeteries.

It is also certain that directly after the Arab conquests in the end of the 7th century when the Christian clergy were dispersed and exiled, the native Berber population in a body became Mahometans, and church building came to an abrupt end. Unlike their successors, the Turks, the Arabs do not seem to have converted the churches into mosques. From the cinders found in the debris, many churches appear to have been burnt out, but the shell or fabric was often, if not usually, left to perish away gradually and finally fall into a heap of ruins.

If the proclamation of Christianity affords a convenient terminus a quo for the study and dating of Christian architecture in North Africa, the Arab conquest with the proscription of Christianity and the dispersal of the Christians that ensued, supplies a correspondingly convenient terminus ad quem.

To fix the date of any particular church within this period is a very difficult matter, as the architecture, the basilican plan, the timber and tile roofing, the position of the altar, the choir or tribunes, the semi-circular apse with clergy seats in tiers, and the bishops' throne in the centre, were the same throughout the whole period. Enough is left to show that the larger churches resemble the Roman basilicas of S. Clemente or S. Lorenzo in general aspect and internal arrangement.

A few churches in sea-port towns on the East coast of Tunis were apparently decorated with capitals, consoles, and other carvings designed from Constantinople patterns of the Justinian period.¹ But in the Interior the churches were decorated either with poor copies of Roman models or native designs derived from them, and they afford no evidence of date, nor can any evidence be obtained from the fonts or baptistries, for they were all constructed with slight modifications on one pattern. Again the triapsidal arrangement occurs in the earliest as well as the latest buildings. In Constanti-

^{1.} The capitals in the mosque at Kairouan and some fragments at Sfax.

nople this arrangement affords an unfailing test of the age of a church, because the three apses were provided to suit an elaborate ritual, introduced either during, or immediately after the Justinian period, and still practised in the Greek Church of to-day. In some African churches a single side apse occurs. In one case, where the church has been burned, broken fragments of the glass Communion vessels were found on the floor of the side apse. It has been surmised that these side chapels were used as vestries and for the offerings of the faithful; if that was so, then they may be regarded in a way as the predecessors of the Byzantine prothesis and diaconicon.

The ceremonial offering of bread and wine by the laity is a custom of great antiquity. It is still retained in the liturgy of S. Ambrose, followed in Milan Cathedral, and, I believe, nowhere else. I do not know if it was an incident of the African Church service. A conjecture that the later and more elaborate Byzantine ritual I have alluded to was copied from a use of the African Church presents itself temptingly, but there is no evidence to justify it, or indeed an assumption that these side chapels in the early African churches, whether basilican or trefoil, had any ritual significance. There is a strong probability that they had, and that is all that can safely be said. Their presence in an early church like the basilica at Tebessa came to me as a surprise, and shows that this architectural peculiarity cannot be used, as in Constantinople, to fix the date of a church, for it occurs also in later churches like El Kef, which were certainly built after the Byzantine conquest.

I mentioned just now that stones from a Roman building had been largely used in the chapel at Maatria. The use of Roman materials in quantities in either forts or churches may generally be taken to indicate that those buildings were put up after the Byzantine conquest, for in the military treatise of Justinian's period, called the Nea Taktika, the engineers were expressly advised to use materials from ancient buildings in constructing their forts, and to

^{1.} Visitors to Milan cathedral who attend High Mass will see, when the service commences, a little procession of six persons, two vergers, two old men and two old women, approach the threshold of the choir where they are received by the celebrant and present to him offerings of bread and wine to be used at the celebration.

select some site near an ancient town where such materials could be readily obtained.

There is ample evidence that this advice was almost invariably The task that Justinian set himself in reclaiming North Africa for the later Roman Empire involved much more than the overthrow of the Vandal Kingdom. The country devastated during the century of Vandal dominion had to be re-settled and defended against the Berber tribes and clans, whose subjection neither the Romans nor the Vandals had succeeded in accomplishing. Unfortunately for Justinian, one of Genseric's first acts when he conquered Africa was to destroy the Roman fortifications. So soon therefore as Gelimer had been taken prisoner and the Vandal forces were broken up, the Byzantines set to work to build forts and block houses all over the country to keep order and protect the colonists. A great number of these forts still exist in a more or less complete condition, some few indeed are almost as perfect as the day they were put up. They are all built with stones of large size taken from Roman buildings, obviously roughly and hurriedly put together, and they show that the advice in the Nea Taktika was almost invariably adopted.

In the ruined towns that I visited in the interior, I noticed that as a rule the churches were built, like the forts, with Roman materials. At Sbeitla and at Uppena, churches had been rebuilt, in part at least, with Roman materials on the sites and over the debris of earlier churches. The Byzantine basilicas at El Kef, at Announa in Algiers, and the recently discovered church in the outskirts of Dougga, all contain Roman materials. So also do the garrison chapels built in the Byzantine forts at Haidra and Sbeitla. And to this short list I might add many more examples.

The presence of Roman materials may be taken then to fix the approximate age of the chapel at Maatria between the Byzantine conquest in the middle of the 6th century and the Arab conquest in the end of the 7th. The plan, the windows, the use of tubes of pottery to build the roofs, and the form of vault, were all in turn copied from Roman buildings. And in these respects El Gebioui is like Maatria and belongs no doubt to the same period. Unfortunately these two buildings are devoid of any kind of decorative ornament, though near El Gebioui I found some tiles which belong

to the Byzantine period and to some extent confirm my view as to the age of that chapel.

I may conveniently conclude this chapter by comparing these two African chapels with those at Malvagna, Maccari, Sta. Theresa and Sta. Croce in Camerina in Sicily.

In the African chapels, built on the trefoil plan, the central chamber is covered with a cross vault, the semi-circular apses with semi-domes, and the tops of the windows are made in the shape of a segment of a circle.

In the chapels at Camerina, built on a cruciform plan, the central chambers were originally covered with cross vaults but now with domes; the chancel and transepts are covered with barrel vaults and have square ends and the windows were merely narrow slits.

In the chapel at Sta. Theresa, built on a trefoil plan, the central chamber is covered with a very flat dome supported on pendentives and the semi-circular apses are covered with semi-domes. The narthex had a barrel vault, and the only door has a plain semi-circular head.

In the chapels at Malvagna and Maccari, also built on the trefoil plan, the central chamber is covered with a flat dome supported on squinches, and the semi-circular apses are covered with semidomes; the windows have rounds heads.

The substantial difference between the African chapels and the Vigna and Bagno at Camerina on the one hand, and the three Byzantine Sicilian chapels on the other is in the method of roofing the central chamber or nave. In the former the cross vault was used, in the latter the dome.

In North Africa this change from the vault to the dome occurred after the Arab conquest when a new architecture was introduced and the Roman and Byzantine plans, cross vaults, and ornaments entirely disappeared. Arab mausolea, tombs, and shrines, of the same size as the Maatria and El Gebioui chapels, exist by the hundred all over the country. They show that the trefoil ground plan was replaced by a plain square one with a single rectangular







the Committee of the Co

the state of the s

and the same of th

The same of the sa

has been been a first than the section of the second section of

ASSETURE OF THE PROPERTY OF TH

Interior the Color our what the hondom someon

ALLES VINE de registration des services de la service de l

The Arab Front

Market Committee of the Committee of the

Application of the control of the co

SOUSSE.

Interior of the Coffee house called the Koubba, showing the squinches supporting the dome.

MAATRIA.

The Arab zaouia.

chamber covered by a high pitched dome or cupola supported on squinches. These whitewashed cupolas are conspicuous objects dotted about the brown landscape, and cannot fail to attract the traveller's notice. I give photographs of the exterior of the Zaouia at Maatria, near the chapel, and of the interior of an Arab domed building at Sousse, called the Koubba, built for a Moorish bath, but now used as a coffee house. These are typical examples of the exterior elevation, and the internal arrangement for supporting the dome by squinches, found in all these Arab buildings.

In conclusion, I should like to point out that the architectural defect in the cross vault as a means of covering, even the moderate span of these African chapels, is at once apparent at El Gebioui. As the vault rises from the springs so the masonry gradually becomes thinner in order to reduce the weight, till on the crown it is a mere shell. So soon as the crown, which acted like the key to an arch, was broken the flatter parts of the vault fell in. This happened both at Maatria and El Gebioui, while in the others the vaults have disappeared altogether. On the other hand it is rare to see a broken cupola, except in cases where the sub-structure has given way. In practice, at any rate, the dome proved to be the more enduring form of roof, and that accounts, I suppose, for the Arabs generally adopting it to cover their buildings, and for the substitution of domes in place of the cross vaults the Camerina chapels were first provided with.

The trefoil plan for building small chapels of this kind was adopted over a very wide area; it occurs in the well-known chapel of Sainte Croix, near Arles, below the monastery of Montmajeur, and in a number of buildings, of the same kind, on the shores of lake St. Seban in Armenia.

EL KEF AND HAIDRA.

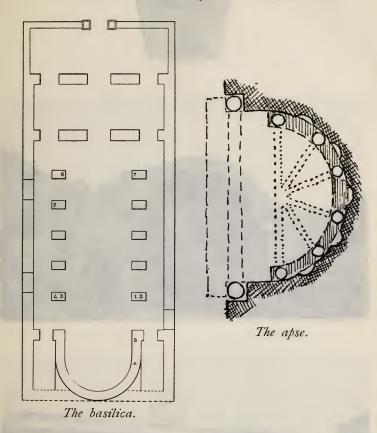
The church at El Kef is built on the basilican plan with a nave and side aisles. It has a semi-circular apse with rectangular chambers on either side of it, all enclosed in a square wall at the east end; and at the west end a narthex with three doors leading into the nave and aisles and corresponding doors into a forecourt. There was also access to the church by doors in the aisles, two on the north side and two on the south, made with the large stones, being part of a cornice taken from a Roman building. The roof of the nave, made of wood rafters and covered with tiles, was supported on marble pillars in pairs, also taken from Roman buildings. The caps with one or two exceptions have been taken away, but several shafts and all the white marble bases are in site. marked on the accompanying plan 1, 3, 6 and 7 are of cippolino, 2 is of grey granite, and 4 of white marble fluted. The aisles and rectangular chambers on each side of the central apse were roofed with cross vaults, and some of the springs still remain in the walls.

The central apse is made of dressed stones covered by a semidome. On the front of the keystone of the main arch there is a Greek cross in a circle carved in relief; the corners of the pilasters supporting the arch are cut away to take ornamental pillars one on each side. These pillars have gone but their Corinthian caps remain.

The vaulting of the roof and the arrangement of the apse are the interesting features in this church. The cross shading on the small plan indicates the masonry of the east end, and the horizontal shading a narrow dado 1.75 met. above the ground. Upon this dado stood small short pillars, corresponding with and intended to appear as if they supported the ribs of the vault, forming a kind of collonade. Between these pillars the face of the wall is scooped away into shallow niches or recesses, the cornice

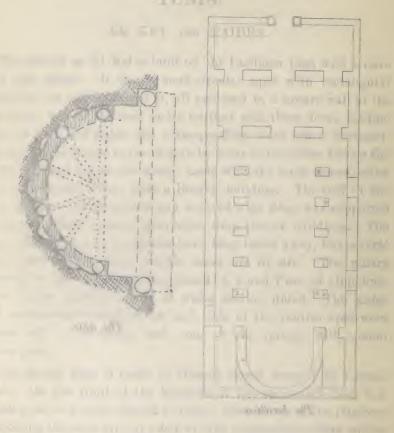
EL KEF.

The East and West end of the basilica, interior.



EL KEF.

The Fast and West end of the basilica, interior,

















S. Langue et Constantingue, and a with the Transfer was a Press

Large and we have now HAIDRAND with the way to the Chape in the Byzaniire fartress

View looking down int the opse sho ing spr c of !.

ribbed sem aome. One of the illars supporting the chancel arch

The same party and the same party and the

HAIDRA.

Chapel in the Byzantine fortress.

View looking down into the apse showing springs of the ribbed semi dome.

One of the pillars supporting the chancel arch.

above them forming a kind of rudimentary canopy. Probably these indicate seats for the clergy, for a block of masonry against the wall in the centre of the apse appear to mark the position of the bishop's throne. This arrangement occurs in the Byzantine churches at Dougga, Announa and elsewhere. It will be found in S. Eiréné at Constantinople, rebuilt in the 8th Century, in the church at Torcello, also a Byzantine building, and in the ancient basilican churches of Rome. The semi-dome is decorated with six ribs springing from the cornice and converging to the centre of the vault. These arrangements can be best understood from the accompanying photograph, where fragments of the small pillars and one of the capitals with eagles at the angles will also be seen standing on the dado.

Much the same scheme for decorating this apse, and also the Byzantine chapel in the fort at Haidra, seems to have been copied from the kind of Roman decoration found in a building at Henchir Gebeul.¹ The Arabs in their turn adopted ribs in building domes like, for example, the coffee-house in Sousse.

The recessing of angles in pilasters to take ornamental pillars has been noticed in the Norman chapels at Palermo, in S. Saturnino at Cagliari, and S. Giovanni at Sinis in Sardinia, and in the Roccelletta at Squillace in Calabria. The discovery of this device for decorating the pilasters of a church which must have been built before the end of 7th Century came as a surprise. The entrances to semi-circular apse chambers were often ornamented in this way with decorative pillars, both in Roman buildings as well as in early Christian and Byzantine churches; the baths at Ain Tounga, and the trefoil chapels at Tebessa and Carthage, and the churches at Announa and Uppena, for instance, are decorated in this way. But in all these early examples the pillars stand clear of the angle of the pilasters. I have already pointed out that this recessing of angles is not found in any churches in Constantinople, and it would seem from these African buildings to have been an adaptation of a Roman idea.

^{1.} Henchir Gebeul, situated about 12 kilom, west of Feriana, on one of the old roads leading from the south to Tebessa, was apparently a place of some importance, probably a small fortress at the entrance of a mountain pass leading from a lower to a higher plateau. Many of these Roman towns, like Haidra, Kasserine, Thelepta, Haouch Khima, to name only a few, are situated in strategic positions to command the roads leading up to Tebessa.

122 HAIDRA

The garrison chapel at Haidra stands in the middle of the west wall of the Byzantine fort. This great enclosure of about ten acres is surrounded by a high wall with bastions at the corners and at intervals along the sides. The chapel stands at right angles to the wall, and the chancel is built up against one of the bastions. It seems to have been a little basilica with nave and aisles and a single apse. The site has not been excavated and the debris lie where they fell. The base of a tower at the angle, a portion of a pilaster, and the spring of one of the nave arches all on the north side, alone remain. The lower part of the apse, built against the bastion, has been preserved up to the spring of the semi-dome that covered it. The chancel arch was supported by two cippolino columns, one on either side. A few stones of the arch remain resting on the abacus of the pillar. The abacus, if I may for convenience use the term, was decorated, as the photograph shows, with conventional sunflowers or perhaps daisies. The corresponding pillar, also of cippolino, has fallen out of its place and is standing inclined at an angle half buried in the ground. The apse, full of the debris of the semi-dome and of the chancel arch, built and decorated on the same principle as El Kef, is the interesting feature in this church.

The African churches in general are built on the basilican principle found at El Kef; the divisions of the nave into choir, altar space, tribunes, and so on, can generally be traced by the patterns in the mosaic flooring and by fragments of the marble or stone screens¹ that separated the different parts.

I may conveniently close this chapter by describing some examples of Roman, Native, and Byzantine decorative art found in various places in the Regency.

The capitals, 1 in the El Djem amphitheatre, 2 at Sbeitla, 3 in the garden of the hospice of S. Joseph of Tibar, are examples of the common Roman-Corinthian style, distinguished by the ornament resembling a torch handle always occurring with marked prominence. The date of the example at El Djem can be fixed in the middle of the 3rd Century, for the amphitheatre was built in

^{1.} As, for instance at S. Clemente in Rome.

CAPITALS.

- I. El Djem, Theatre.
- 2. Sbeitla.
- 3. Tibar, Monastery Garden.
- 4. Bou Ficha, Factors yard.
- 5. Henchir Gebeul.
- 6. Carthage, small basilica.
- 7. Algiers, Museum.
- 8. Algiers, Museum.
- 9. Guelma, Public Garden.
- 10. Algiers, Museum.
- 11 and 12. Feriana, Public Square.
- 13. Algiers, Museum.
- 14. Kairouan, Court of the Great Mosque.

11 is at Feriana and not at Algiers; 12a is on plate 69.

68.

CAPITALS.

2. Sn.-Ha

2. Tibus, Honaster Garden

4. Bow Inches Form

5. 'Herein' Grown

6. Carlings, small basiling.

Guelma, Public Guelea

10. Algiers, Museum

11 and 12. Terion, Public Square

13. Tgiers Museum

14. Kariman Can at the Great Misque

it is at Peniana and not at Algress: teams on Mar 69.

to the same plants in the Reputation

The state of the supplied Ed Special Control of the State of the State

And the base of the Comment of the c



































Country on Plat 69 to pace 123, continue d.

The money Capitals will also be found at !-

- I. Sout. Constantinople.
 - 19. Piren. Istria.
 - 20. S. Sopa, Sa onica.
- 21. Charch of the Wisdom of God, Lower Kingswood, Survey: from the church of S. John Studium, Constantinople.
- 22. Kanent Aria Seha, Constantinople: S. Demetrius, Salonier, and S. Vitale at Kavenua.
 - 23. May 1 m at Hram rin and S. Vitale at Ravenna.
 - 22a. Car la Palatina, Palerrio, and the mosque of Iulian, Cair.
 - 24 and 27. Par uzo Cathedral.
 - 25. Mosque of Amr, Cairo and S. Vitale at Ravenna.

Capitals on Plate 69 to face page 123, continued.

The following Capitals will also be found at:-

- 18. S. Sofia, Constantinople.
- 19. Parenzo, Istria.
- 20. S. Sofia, Salonica.
- 21. Church of the Wisdom of God, Lower Kingswood, Surrey; from the church of S. John Studium, Constantinople.
- 22. Kutchuk Agia Sofia, Constantinople; S. Demetrius, Salonica, and S. Vitale at Ravenna.
- 23. Museum at Alexandria and S. Vitale at Ravenna.
- 23a. Capella Palatina, Palermo, and the mosque of Tulun, Cairo.
- 24 and 27. Parenzo Cathedral.
- 25. Mosque of Amr, Cairo and S. Vitale at Ravenna.

to of the process through as homeony, the transfer of the supplied, the formation of the supplied of the suppl

to the south officers and the second of the

(11717.17.5

I sould be a feet to the

12a. Sben. a.

Is. Grown

16. After Museum Expression and Lord

17 Is illustrated in Vol. ii.

18 to 23. Kurman, Great Moune.

24. Is illustrated apposite pp. 102.

25, Sheitla, garrison chapel.

26. Le omitted.

27. Kaironan, mosque of the Barber and Parenzo Collochral.

44. Stax, in the outer wall or the principal mosque.

124, 15, 16, 17 and 17a are notice d signs. 18 to 23 are
B zantine and the Capita's are probably imported
from abroad. 24, 25 (2 views) and 27 have eagles
at the angles.

Constanting the State of the State of the State of the Control of

false one have pull the same of the property of the property of

The parameter of the second as he because the beautiful to be the beautiful to be the second as he beautiful to be the second as he

If the Thirds to the State of t

CAPITALS.

- 12a. Sheitla.
- 15. Guelma.
- 16: Algiers Museum.
- 17. Is illustrated in Vol. ii.
- 17a. Guelma.
- 18 to 23. Kairouan, Great Mosque.
- 24. Is illustrated opposite pp. 102.
- 25. Sheitla, garrison chapel.
- 26. Is omitted.
- 27. Kairouan, mosque of the Barber and Parenzo Cathedral.
- 44. Sfax, in the outer wall of the principal mosque.
- 12a, 15, 16, 17 and 17a are native designs. 18 to 23 are
 Byzantine and the Capitals are probably imported
 from abroad. 24, 25 (2 views) and 27 have eagles
 at the angles.
 - Duplicates of some of these Capitals will be found in Constantinople, Cairo, Salonica, Alexandria, Parenzo and elsewhere. A list is given on the annexed sheet.

honour of the election of the pro-consul Gordian as Emperor in 238. Like so many other Roman and Byzantine capitals, the carving on it has never been completed.

The capitals, 4 in the garden of the factor's house at Bou Ficha, near Enfida ville, 5 at Henchir Gebeul, and 6 in the smaller basilica on the south side of Carthage, are examples of the larger and more ornate form of the Roman Corinthian style; 5 and 6 are without the torch handle ornament. The example at Henchir Gebeul is a beautiful specimen of fine carving.

The capitals, 7 and 8 at the museum Algiers, and 9 in the public garden at Guelma, are copies of the old Ionic style rarely seen in Africa; the best known local examples are on the Punic tomb at Dougga. I am unable to give either the date or the provenance of these capitals. The capital at Algiers 7 with the monogram X P is of course Christian, and presumably later than the beginning of the 4th Century.

The capitals in the next two groups are designed by native Berber artists; 10 at Algiers resembles the style of 4, 5 and 6, but has XP inserted in the acanthus foliage; 11 at Algiers, 12 at Feriana, 12a at Sbeitla; 13 at the Algiers Museum and 14 in the great Mosque at Kairouan represent palm trees; 15 in the public garden at Guelma has wheat ears; 16 at the Algiers Museum has fish at the corners, a peculiar design I do not recollect to have seen elsewhere; 17 at the Town Hall, Kairouan, has a little bust of Satan with horns on his head and panels containing arrow heads; 17a is at Guelma.

The next examples are Byzantine; 18 is the basket pattern, 19 chevrons, 20 the blown acanthus, 21 cornucopia, 22 a lobed shaped cap, and 23 a peculiar looking pattern in a basket work border, possibly a conventional palm tree; 18 to 22 are found in Constantinople, and 23 at S. Vitale at Ravenna; 23A is somewhat like the last; all these are in the great Mosque at Kairouan.

The provenance of these capitals is unknown, but believed to be from Byzantine buildings situated on the coast of the Gulf of Hammamet.

The following caps are all decorated with eagles at the corners: 24 in the Bardo Museum at Tunis, 25 lying in the temples at

Sbeitla, 26 in the façade of the Mosque of the Three Gates at Kairouan, 27 in the Mosque of the Barber also at Kairouan.

The group of pillars 28 and 29, with Roman-Corinthian caps, stand in the ruins of Thelepta. They are made of soft stone, much weather worn, and show the use of consoles or brackets for supporting the roof of a building. They are prettily carved in the Roman style, but inferior in point of execution to some consoles lying in the ruins of Henchir Gebeul, the Roman city mentioned above.

The consoles 30, 31 and 32 in the basilica at Tebessa probably date from the later part of the 5th Century; the ornamentation is copied from Roman designs more freely treated but less finely executed than the originals.

The consoles 33 and 34 are in a building in the N.W. corner of the City of Sheitla. Console 35, a roughly executed design of peacocks drinking from a cup, is lying in the baptistry adjoining the Byzantine basilica at Sheitla. 36, a console obtained at Thelepta in the place d'armes at Feriana, is another example of crude work in very low relief, more suitable to wood than to stone carving. Beside the two peacocks drinking from a cup there are a dove, a fish, a lion, and a stag, and on the extremity is an eagle holding a wreath in each claw.

The carved stones 37 and 38 are in the courtyard of the Museum at Algiers and at Feriana respectively.

The following from Thelepta are now in the place d'armes at Feriana: 39 is the lower part of the shaft of a pillar probably connected with the chancel screen of a church. The photograph does not show the sides grooved to take the panels of a screen. These grooved shafts are frequently met with on the sites of ruined churches, as for instance in the detached baptistry and the Byzantine basilica at Sbeitla, and the basilica on the south side of Carthage. 40, the shaft of a pillar. 41 and 42, fragments of other decorative work are at Feriana.

43 is a Byzantine carving of peacocks drinking from a vase, with a Greek incription on the wall of the great Mosque at Sfax.

44, a Byzantine cap in the wall of another mosque also at Sfax.

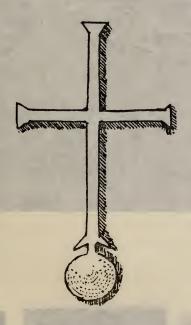
1. There is no evidence that it was a church.

SFAX.

Marble panel over the door of the Mosque.

Inscription,

EYMPASIANIZ · CYNAYTH · EYPPOCYNHN · TAC KOCMOYCAC
TON AETON CENTON COYAOMOY



Cross carved on a marble pillar from Ruspé, now in the French church at Sfax.

Terra cotta plaques of the 6th century from the district South of Kairouan, now in the church of the Wisdom of God, Lower Kingswood, Surrey. Representing the Byzantine Imperial Eagle, Adam and Eve, and S Theodore on horseback spearing a crocodile.

CALIFFO OVERTARS

- How Wrong word the Special States at Knie war -

Murah while over the coor of a Marin

EYPPASIANIS CYNAYTH EYPPOCYNHN T C KOCMOVIAC



Cross carried on a marsh with war bridge mee in the

Per a culta sheques in the control of the second of the se

array typical dantes have no with

makes the second of the second of the















CONSOLES AVD FILL ICS

From a church, in the N.W. quarter of Shellia. This church is described in Vol. ii.

35. Conside in the baptistery of the basilica of B hop B clater at Sheitlas. This church is described in Vol. ii.

36. Two views of the front and side of a Ciny to now in the Public Square at Ferranu

78. I'm went to the Square at hiriana and the same

39 Early at the short of a fullar probably for a new aller probably for a pergula it wrien and the Square at Feriana

1). Short of a pillar in the Spaces on France

V. T. J. Wood, Some or the other neglects and there mentioned here will be many to true it

To the base 125 11 to

CONSOLES AND PILLARS.

- 33 and 34. From a church, in the N.W. quarter of Sheitla.

 This church is described in Vol. ii.
- 35. Console in the baptistery of the basilica of Bishop Bellator at Sheitla. This church is described in Vol. ii.
- 36. Two views of the front and side of a Console now in the Public Square at Feriana.
- 38. Frugment in the Square at Feriana.
- 39. Lower part of the shaft of a pillar probably for a pergula or screen; now in the Square at Feriana.
- 40. Shaft of a pillar in the Square at Feriana.
- No. 37 is omitted. Some of the other numbers not illustrated here will be found in Vol. ii.

45, sketch of a cross carved in relief on a white marble pillar, surmounted by a Corinthian cap, now in a side chapel of the French church at Sfax, used as a pedestal for a modern statue of the Blessed Virgin. This pillar and the cross on it are interesting, because the cross on an orb, like this one, occurs frequently in S. Sophia at Constantinople, and because of the alleged provenance of the pillar from Ruspe (the see of Bishop Fulgentius, exiled during the Vandal dominion). From information supplied to me by one who had assisted in transporting the pillar, I came to the conclusion that it had been brought from Sidi Maklouf, the site of the ancient Inchilla, 31 kilometres north of Sfax, of which nothing remains but a rained mosque and a large Zaouia. In the courtyard of the latter I found seven white marble pillars, similar to that at Sfax, and a few debris of no importance obtained from the ruined mosque, considered by M. Guerin to have perhaps replaced a Christian church.¹ Ruspe has usually been located some distance further up the coast and much nearer to Ras Capoudia, the Caput Vada of Procopius. I should feel more disposed to fix it at El Rosfeh (the name itself suggests Ruspe), about 4 kilometres north of Sidi Maklouf, where the remains are more important than at any other spot on the coast between Sfax and Capoudia, not excluding Ras Boutria, a large and important Roman city of which nothing but an amphitheatre remains. It frequently happens that Arab names corrupted from the Roman afford quite good evidence of an ancient site, as for instance in the case of Capoudia, and El Rosfeh may well be the corruption of Ruspe.

At El Rosfeh there are remains of a Byzantine block house, a great mound, and a confused mass of debris, including a bath or a baptistry with lobed recesses like those found in the Christian basilica of Uppena and other sites in the Regency. Of the Byzantine city called Justinianopolis, founded after Belisarius' conquest near the Ras Capoudia, nothing remains.

46 and 47 crosses on the wall of the house at Bou Ficha, occupied by the factor of the Enfida domain, are both Byzantine. 48 is a cross on a keystone in the basilica at El Kef. 49, the cross on this stone at Sbeitla, now lying in the detached baptistry, is similar to those on Armenian tombstones at Nozal, a village on

^{1.} Voyage dans la Regence de Tunis, vol. I., p. 153.

the road over the Mamisson Pass, on the north slope of the Caucasus, 50, and to two in Guildford Castle Chapel.

51, a series of mosaic tombs discovered in the basilicas at Uppena and Sidi Abich are now on the walls of the French church at Enfidaville.

Of all these ruined Christian churches by far the most interesting and important for the study of early Christian and Byzantine archælogy is at Uppena, where two basilicas were found built on the same site: an earlier basilica built before the Vandal occupation, probably in the end of the 4th or beginning of the 5th Century, contained a mosaic tomb with an inscription recording the names of a number of Christian martyrs of the early persecutions, and a later basilica built after the Byzantine conquest contained a mosaic inscription in which the earlier inscription was repeated and decorated with an ornamental border and cross in the Byzantine style.

It would seem that the earlier church had been destroyed during the Vandal dominion and rebuilt by the Greeks on a larger scale partly on the old site and with marble pillars from a Roman building. The font of the earlier church was a plain square pool, while that of the Byzantine church, built on a higher level, was ornamented with the lobed recesses frequently found in fonts of this period all over the Regency.

The fonts referred to on p. 106 are 52, at Sidi Abich, 53, two fonts at Uppena, 54 at Sbeitla, and 55 in the basilica on the south side of Carthage.

The mosaic of the priest is in the museum at Sfax. It came from the ancient Thinna near by.

The tiles illustrated on the plate opposite represent 1, Adam and Eve; 2, S. Theodore and the serpent; and 3, the Byzantine eagle. The first comes from the collection of the Bardo Museum at Tunis, and was presented to me by the Director of the Department of Antiquities. The second and third were presented to me by the ex-Mayor of Kairouan. There is a large collection of over fifty of these tiles in the museum, including a variety of

^{1.} Upon the different forms of cross and monogram X P see article by M. Duprat, in the publication of the Archæological Society of Constantine, vol. IX. of the 3rd Series, vol. XXX. of the Collection, 1897; also Gsell, vol. II., p. 115.

MOSAICS.
No. 51.

Tombs from Uppéna and Sidi Abich now in the modern church at Enfidaville; and the tomb of a priest, from Thinna, now in the Museum at Sfax.

to the the Management Page, on the morth object from

The second secon

No. 51.

Timbs to m. Upwar and Sidi An now in the majora charch
at Enfidaville; and the timb of a press, to m Inima, now in the
Muscim at Siax.

The food ordered to the proposed are at Sec. Mode to the local Copyright of the Storyton and St. Spide Conference of the food ordered.

The same of the prior as it the prior to the prior to the prior of the prior to the





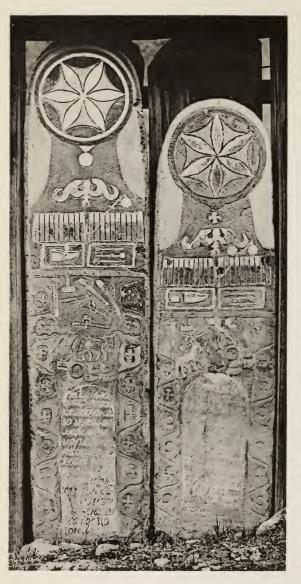


















23/22/14/7

The number when to page 135 ml 125.

Amount the second with a second with the secon

co. These photographs was into a second of Triumb one of the control of the contr

No. 48 m Williams on Plan Co in the lace on

At a little and the party of the party of

CROSSES.

The number's refer to pages 125 and 126.

46

50

49

50. These photographs came into my hands by accident; I found them loose in a second-hand book purchased in Paris, and the board they are gummed to is inscribed Nozal. The ornaments show that they all belong to Circassian Christians. They are illustrated here to show the head crosses.

47

No. 48 is illustrated on Plate 66 to face page 120.

sacred and secular subjects. Among the former are: Adam and Eve, our Lord and the woman of Samaria, S. Peter receiving the keys, Abraham, Isaac and the ram in the thicket, Daniel (written AANIEA) in the lions' den, the miracle of the loaves and fishes, S. Theodore and the serpent with the legend 'Serpente,' and S. George and the Dragon. By far the most interesting is the representation of the Blessed Virgin seated on a throne. She holds our Lord, standing between between her knees, the position usually adopted in Byzantine representations of this subject. The surface is too worn to show whether our Lord is blessing in the Greek way, and that unfortunately is the case with every other tile I have seen in which our Lord is represented.

Among the secular subjects are: peacocks drinking out of a chalice, an octopus, a bull, a stag tossing a hound, a lion and a palm tree, a man on horseback and various hunting scenes. Some of them are stained with red paint.

It appears that these tiles, used to cover the walls of churches, have been found in various places in the centre of Tunis, chiefly in the neighbourhood of Hadjeb el Aioun,³ about 60 miles in the interior west of Sousse. I mentioned finding fragments at El Gebioui, and there are a number from the district round about it hanging up in the office of the Controlleur Civil at Kairouan.⁴

The conclusion arrived at seems to be that they date from the 5th or 6th centuries, just before the Byzantine occupation. Greek letters appear, as for instance in the D and L in the name Daniel referred to above, but the inscriptions are always in Latin. Many more of these tiles will no doubt be found, but in this part of Tunis, with one or two exceptions the ancient Christian sites have scarcely been explored, and they offer, as I hope to show hereafter, a wide and interesting field for future archæological research.

- 1. Bulletin Archeologique, November, 1909. Report by M. Merlin. Plates XIV., XV. and XVI. on pp. 149 and 150.
- 2. Missions Scientifiques tome XV., 4th fascicule, p. 548. Article by M. Gauckler, illustrated.
- 3. I have some doubt as to the correctness of the spelling of this name, but give it here as it appears in the map and on the railway.
- 4. They came from a place 30 kilometres south of Kairouan, 2 kilometres north-east of Henchir Trade. This would be about 12 kilometres north of El Gebioui.

NOTES ON SOME COINS.1

As Heraclius, Constants II., and Constantine Pogonatus are frequently referred to in these pages, and as they were all closely connected with Africa and Sicily, I have reproduced some photographs of their coins in our collection.² Six Emperors are represented in the first group, their combined reigns extending over nearly the whole of the seventh century. They are, Heraclius: his son Heraclius Constantinus who only reigned for a few months and does not appear to have struck any coins: his grandson Constants II. (Constantine III.): his great grandson Constantine Pogonatus (Constantine IV.): and his great grandson Justinian II. The events of these reigns are recorded by Professor Bury in the Later Roman Empire, Vol. II., Book V.

According to Mr. Wroth, the coin No. 1, of Heraclius, c. 613, may be a portrait. About 17 years later the coin No. 2, of Heraclius, was struck, representing him with a long flowing beard. The same large beard also appears on most of the coins of Constans II., including those figured here. Constantine 'Pogonatus,' who should have had a big beard, is usually represented, as he is on this coin, with a short beard and moustache. The name 'Pogonatus' applied to him by the historians originated probably from a mistake as to the Sovereign represented. The historians probably knew Constans' coin with a long beard, and as on the legend he is called Constantine, they perhaps confused the father (Constantine III.) and the son (Constantine IV.). Unless we assume that Heraclius and Constans both had these long beards and that coin 3 is not merely a copy of coin 2, it would seem that Heraclius is the Sovereign who should have been called 'Pogonatus.' Notice the family likeness in the faces of the 2nd, 3rd and 5th coins, and the difference between them and Leo III., No. 11, the founder of the succeeding dynasty.

^{1.} Pages 25 and 77.

^{2.} Supplemented by photographs of a coin in the Museum at Sousse, and of casts of some coins in the British Museum.

The coins in the second group are of Constantius the son of Constantine the Great, Eudocia the wife of Theodosius II., Leo I., the Great, Leo III., the Isaurian, and Leo VI., the Wise. Constantine IX., Monomachos, reigned when the schism between the Greek and Latin Churches came to a head, and John Komnenos was the contemporary of the Norman Kings of Sicily. The little coin, xvi., is Norman-Sicilian struck in the reign of William II., the builder of the Cuba at Palermo. On the reverse there is an Arabic inscription giving the date 1166-1189. On the obverse a cross with IC XC NIKA.

The student of Byzantine history should not fail to study Mr. Wroth's interesting volumes. I have not in every case attempted in these notes to reproduce the characters of the legends. To Dr. Grueber I am indebted for the casts of coins belonging to the British Museum reproduced here.

i. Gold coin. Heraclius.

On the obverse: legend:—

DD NN HERACLIUS ET HERAC CONST

bust of the sovereign, on the left; he wears short beard: side hair arranged to curve inwards and not point outwards as on most coins. Smaller bust of youthful Heraclius Constantine, on the right. Both busts facing; each wears a crown with globus surmounted by a cross: they wear paludamentum and cuirass. Above, a cross.

On the reverse: legend:—

VICTORIA AVGV

a cross potent on three steps with

CONOR

below, and at the end of the inscription, Greek D.

Date about 613-614.

Constantinople mint.

This coin may be a portrait; a similar example is in Brit: Mus: Cat: Vol: I., Plate XXIII., No. 5. And described Vol: I., p. 186, No. 17.

My wife's collection.

ii. Gold coin. Heraclius.

On the obverse: legend:—

DD NN HERACLIUS ET HERA CONST

bust of the sovereign, on the left; wears long beard and pointed moustache. Smaller bust of Heraclius Constantine, with short beard, whiskers and moustache. Both busts facing; each wears low crown with globus surmounted by cross, paludamentum and cuirass. Above in field, a cross.

On the reverse: legend:—

VICTORIA AVGV

a cross potent on three steps with

CONOB

below, and at the end of the inscription, E.

Date about 630.

Constantinople mint.

This coin appears to be the original or model from which the coins of Constans II. (see below) were copied. It is a better finished coin than the copies. The crowns in Constans' coins are ornamented with feathers or plumes, one on either side of the head.

This photograph is taken from a cast made for me by the Brit: Mus: It is in Brit: Mus: Cat: Vol: I., Plate XXIII., No. 9. And described Vol: I., p. 189, No. 41, where the legend is copied.

Brit: Mus: collection.

iii. Gold coin. Constant II. (Constantine III.)

On the obverse: legend:—

effaced

bust of the sovereign, on the left; wears a long beard and pointed moustache. Smaller bust of Constantine 1V., beardless. Both busts facing, each wears low crown with globus surmounted by a cross, and on the sovereign's crown a plume on each side.

On the reverse: legend:—

VICTORIA A

a cross potent on three steps. On the left Heraclius, on

the right shorter figure of Tiberius, the younger sons of Constans. Each is beardless and stands facing. They wear long robes and crowns with crosses; they hold in right hands globus crossed.

CONOB

below.

Date 659-668.

Constantinople mint.

The date may be fixed from the fact that Constantine IV., Pogonatus, was created Augustus from 654, and Heraclius and Tiberius were created Cæsars from 659. This coin is apparently copied from that of Heraclius (No. ii. above). A similar coin is in Brit: Mus: Cat: Vol: I., Plate XXX., No. 20. And described Vol: I., p. 261, No. 59.

My wife's collection.

1. For an account of these princes see Later Roman Empire, vol. II.

iv. Gold coin. Constant II. (Constantine III.)

On the obverse: legend:—
. ONCTA

bust of the sovereign, on the left; wears a long beard and pointed moustache. Smaller bust of Constantine IV., beardless. Both busts facing, each wears crown with globus crossed. Constans holds globus crossed in his right hand.

On the reverse: legend:-

VICTO . . IA

cross potent on three steps, and

CONOB 1

below, and P in the field, right.

Date about 654-659.

Carthage mint.

This little coin is one of many obtained near Tunis, in one 'find' and purchased by us there. A similar coin is in Brit: Mus: Cat: Vol: I, Plate XXXII., No. 21. And described in Vol: I., p. 289, No. 272.

My wife's collection.

1. Conob, the legend of the Constantinople mint, appears on this coin and on Nos. V. and VII., though these coins were struck in provincial mints.

v. Gold coin. Constantine IV.

On the obverse: legend:—
(see below)¹

bust of the sovereign, full face; wears short beard and long moustache and hair. Wears armour, a helmet with globus crossed and plume; in his right hand globus crossed, and in left a shield with knight on horseback.

On the reverse: legend:—
(see below)¹

a cross potent on three steps, and below conor

Date about 670-685.

Carthage mint.

This coin of Constantine 'Pogonatus' is in Brit: Mus: Cat: Vol: II., Plate XXXVII., No. 12. And described Vol: II., p. 321, No. 54, where the legends are given. On the name Pogonatus see Introductory Note. Photograph from a cast supplied to me by the British Museum.

Brit: Mus: collection.

vi. Gold coin. Justinian II.

On the obverse: legend:—

DIUSTINIA NUS PE AV

bust of Justinian II., facing, bearded; wears crown with globus crossed, mantle and robe; in right, globus crossed.

On the reverse: legend:—

VICTORIA AVGV

cross potent on three steps, and below

CONOB

Date 685-695.

Constantinople mint.

This emperor was the son of Constantine IV., Pogonatus. The photograph of this coin was taken from a cast supplied to me by the British Museum. It is in Brit: Mus: Cat: Vol: II., Plate XXXVIII., No. 14. And described in Vol: II., p. 331, No. 10.

Brit: Mus: collection.

vii. Gold coin. Justinian II.

On the obverse: legend:-

. . USTI NIANUS PP

bust of the sovereign, facing, bearded, long hair; wears crown surmounted by a cross, mantle and robe; in right hand, globus and cross; linear border.

On the reverse: legend:—

VICTORIA AVGV Θ

cross potent on three steps, and below

CONOB

Date 685-695.

Carthage mint.

This is a very well preserved specimen now in the museum at Sousse. A similar coin is in Brit: Mus: Cat: Vol: II., Plate XXXIX., No. 6. And described in Vol: II., p. 337, No 35.

Sousse Museum.

viii. Gold coin. Constantius.

On the obverse: legend:—

DN CONSTAN TIVS PE AVG

bust of the sovereign, side face; a diadem of two rows of stones with medallion over forehead, knotted at the back of head with two pendant pearls.

On the reverse: legend:—

GLORIA REI PUBLICAE

two seated figures holding a medallion with,

VOT XXXX and below, ANTI

Date about 360.

Antioch mint.

Constantius was b. 317, Cæsar in 326, d. 361. One of the sons and co-heirs of the great Constantine, survived his brothers Constantine and Constans, and eventually became sole ruler. For a time resided at Antioch [360] where this coin was minted. The lamp at Selinunto probably belongs to this period.

My wife's collection.

ix. Gold coin. Eudocia, wife of Theodosius II.

On the obverse: legend:—

AEL EVDO CIA AAVG

bust of the empress, side face; wears a diadem with three tassels and a cap, hair dressed in curls on the forehead, earrings and mantle.

On the reverse: legend:—

CONOB

a cross in a laurel wreath tied with ribbon and tassels, and a medallion above, a star in the field.

Date about 422.

Constantinople mint.

The empress was married in 421 and crowned Augusta in the following year.

My wife's collection.

x. Gold coin. Leo I.

On the obverse: legend:—

DNLEOP PETAV

bust of the sovereign, full face; wears a crested crown and a cuirass; holds in the right hand a javelin, in the left a shield with a knight on horseback.

On the reverse: legend:—

VICTORI AAV

a winged Victory passant left, profile face, holds a long cross in the right hand, a star in the field at her back, and beneath

CONOB

Date about 457.

Leo reigned from 457 to 474. He was named the Great and the 'butcher.' During his reign the western line of Roman emperors came to an end, and the administration of Italy passed into the hands of the German chieftain Odoacer. The great event of his reign was the unsuccessful expedition he organised against the Vandals in North Africa.

The bust on this coin is not a portrait but only a conventional representation used by several sovereigns from Valentinian III. to Justinian II., including Leo's son-in-law the Emperor Zeno.

My wife's collection.

xi. Gold coin. Leo III.

On the obverse: legend:-

D LEO NPEAV

bust of the sovereign, full face; wears a crown surmounted by a globus and cross. His robe has a lozenge pattern; he holds a mappa in his upraised right hand, and in his left a globus with a cross on it. A border of dots round the coin on both sides.

On the reverse: legend:-

VICTORIA AV

a cross potent on three steps, below

CONOB

and s in the field.

Date about 715-720.

Constantinople mint.

Leo reigned in Constantinople from 717 to 741. He was named Isaurian. The principal events in his reign so far as Italy, Sicily and Africa are concerned, were the confiscation of the Patrimony in Sicily and Calabria, and the union of the Sicilian and Calabrian Churches with the Constantinople Patriarchate. The Christians were expelled from North Africa within two years of his accession.

This may be a portrait of Leo; there is a certain likeness between him and our Henry VIII.; and by a strange coincidence they treated the Roman See in much the same way. An example of this coin is in the Brit: Mus: Cat: Vol: I., Plate XLII., No. 7. And described in Vol: II., p. 365, as No. 1.

My wife's collection.

xii. Gold coin. Leo VI.

On the obverse: legend:—

LEO BASILEUS

 $ROM\Omega N^{1}$

bust of Leo VI., with long beard, facing; wears crown with globus crossed and imperial robes; in right, globus surmounted by patriarchal cross.

On the reverse: legend:—

+MARIA+

bust of the Virgin, facing, orans; she wears veil, tunic and mantle; ∴ on drapery; on left, M-R; on right, ΘV

Date, end of 9th century.

Constantinople mint.

Leo VI., surnamed 'the Wise.' For the full legends and date of this coin see Brit: Mus: Cat: Vol: II., p. 444, No. 1. And Plate LI., No. 8. Photograph from a cast supplied to me by the British Museum.

Brit: Mus: collection.

xiii. Gold coin. Constantine IX.

On the obverse: legend:—

CON . TANT . NO

bust of the sovereign, bearded; wears a crown surmounted by a cross, a jewelled robe. He holds a labarum in his right hand with five stars, in his left globus with a cross.

On the reverse: legend:—

IHS . . REXREGNANTIUM

bust of the Saviour, facing; wears tunic mantle and nimbus cross. His right hand raised in blessing in the Greek way. His left hand holds a book of the Gospels ornamented with one central and many other pellets. A border of dots on both sides of the coin.

Date about 1042-1055.

Constantinople mint.

Constantine IX. reigned in Constantinople from 1042 to 1055. He was named Monomachos. The principal events in his reign, so far as Sicily and Italy were concerned, related to the schism between the Eastern and the Western Churches in 1054.

An example of this coin is in the Brit: Mus: Cat: Vol: I., Plate LVIII., No. 8. And described in Vol: II., p. 500, as No. 5.

My wife's collection.

xiv. Silver coin. Constantine IX.

On the obverse: legend:—

H[BLAX]E[P NITI]ICA

bust of the Virgin (Panagia Blachernitissa), facing, orans; wears nimbus, and mantle and veil ornamented with four pellets in front crosswise. In the field $\overline{\text{M-R}}$ Θ_{V} ; two linear borders.

On the reverse: legend:—

⊙KER,⊙, three lines above these letters partly effaced

 $K\Omega NCTAN$

ΤΙΝΩΔΕΟ

 $\Pi \text{OTHT} \Omega$

MONOMA

and lines and dots below these letters partly effaced; two linear borders.

A similar coin is in Brit: Mus: Cat: Vol: II., Plate LIX., No. 5. And described in Vol: II., p. 503, as No. 18.

My wife's collection.

xv. Gold coin. John II., Komnenos.

On the obverse: legend:—

illeg:

and in the field MP OV

two full length figures of the emperor (on the left) and the Blessed Virgin. The latter holds her left hand up in blessing. The right hand is extended over the side of the emperor's head to indicate the act of coronation. The emperor is dressed in a long mantle, has a diadem on his head, a scroll in his left hand; the object in the right hand is effaced.

On the reverse: legend:—

ic xc

Our Lord, wearing tunic, mantle and nimbus crossed, is seated on a throne; holds a book of the Gospels on His knee with one hand, and the other (effaced) is extended in blessing.

Date about 1118-1143.

This emperor was the son of Alexius Komnenos and the brother of Anna Komnena; b. 1088, cr: 1118, d. about 1143.

This coin was sent during the Russo-Turkish war in a bag full of other coins from Constantinople to London to be melted down as part of the war loan. My father purchased it from the Bank of England.

An example of this coin is in the Brit: Mus: Cat: in Vol: I., Plate LXVII., No. 9 And described in Vol: II., p. 559.

My wife's collection.

xvi. Gold coin. William II., of Sicily.

On the obverse: legend:—

IC XC NIKA

and a cross.

On the reverse: Arabic characters with the date.

Date about 1166-1189.

These little coins were struck by the Norman rulers of Sicily at a time when, in some parts of Sicily at any rate, the population was chiefly Saracen and spoke Arabic. See the passage in the Charter of Girgenti on p. 42 above, in the first and second lines.

My wife's collection.

INDEX.

ABATINO, Sig: (Plates) 95, 96. Africa, 19, 54, 68, 78, 103 to 128. Agia Kyriaki, 80, 81, 93, 99. Agira or Argiro, 20. Agro di Cabras, 67. Agro di Cabras, 67. Aguglia, 2. Ain Tounga, 106, 121. Aix en Provence, 68. Ajaccio, 57, 68. Alaesa, 45. Alaric, 19, 20. Ales, 52. Alexandria, 19, 80, 101. Alghero, 52. Algiers, 103, 117, 123, 124. Amalafrida, 21. Amalasuntha, 21, 22. Amalasuntha, 21, 22.
Amalfi, 53, 54.
Amantea, 78, 80.
Ampurias, 52.
Angevines, The, 84.
Announa, 117, 121.
Antioch, 19, 26, 80, 101, 103.
Apse, triple, use of, 31, 92, 101, 115, 116.
Apulia, 77, 78, 82, 83.
Arabia, 111. Arabia, 111. Arabs, see Saracens. Aranci Bay, 56. Arborea, 52, 63. Archbishopricsin Sardinia, 80. in Sicily, 1, 25, 29, 30. Ardfert, 23. Arians, 17, 18, 21, 51. Arles, 17, 119. Armenian patriarch, 30, chapels, 119, tombs. 125.
Asia Minor, 63, 66, 114.
Aspromonte, 81.
Assemini, 51, 54, 55, 67, 71, 73, 74.
Athalaric, 21. BAGHDAD, 36.

BAGHDAD, 36.
Bagheria, 36.
Balearic Islands, 51, 75.
Bari, 78, 93, 94.
Basil, monks of Saint, 26, 37, 81, 82, 83, 85, 86, 98.
Bastia, 57.
Battifol, M., 75, 79, 86, 101.
Bedouin, The, 110, 111.
Belcastro, 80.
Belice, 41,

Belisarius, 16, 20, 22, 23, 24, 27, 51, 52, 103, 125. Berbers, 106, 108, 115, 117, 123. Besançon, 41. Bin bir Kilessi, 114. Bisarchio, 52.

Bishops.
Calabrian, 79, 80, 81, 82, 83, 84.
Norman and French in Sicily, 26 27, 42.
Sardinian, 52, 68.
Sicilian, 1, 17, 18, 25, 26, 27, 28, 29, 30, 41, 42, 80.

Agatho, of Rome, 26. Albert. of Girgenti, 42. Augustine of Hippo, 17 Auxentius, 18. Basil, of Lipari, 80. Caius, 18. Conon, of Rome, 26. Constantine, of Lentini, 87. Constantine, Pat. of Antioch, 26. Crestus, of Syracuse, 17. Deodatus, of Cagliari, 52. Drogo, of Girgenti, 42. Fulgentius, of Ruspe, 19, 51, 68, 70, 125. Gaudioso, of Messina, 80. Gelasius, of Rome. 21. Gentilis, of Girgenti, 42. George, of Syracuse, 25. Germanos, of Syracuse, 18. Girlandus, of Girgenti. 41. Gregory Asbesta, 26. Gregory the Great, of Rome, 24, 35, 77.
Gregory VII., of Rome, 52, 55.
Gregory, of Girgenti, 25.
Hadrian I., of Rome, 80. Humbert, of Sicily, 30. John VIII., of Rome, 53, 55, 80. John, of Taormina, 80. John, of Triocala, 80. Leo II., of Rome, 26. Leo IX., of Rome, 30. Martin, of Rome, 25, 79. Melo, Patriarch of Constantinople, 26. Nicholas I., of Rome, 80. Nicodemus, Greek Archbishop of Palermo, 30.

Bishops-Photius, Patriarch of Constantinople, 28, 80-Raymond, of Girgenti, 42 Rufinianus, of Africa, 1, 19. Sergius, of Rome, 26. Stephen, of Syracuse, 80. Stephen IV., of Rome, 26. Theodore, of Catania, 80. Theodore, of Palermo, 80. Theofanes, Patriarch of Antioch, Theofano, of Lilybeo, 80. Theodosius, of Syracuse, 25. Urban II., of Rome, 25, 41. Ursus, of Girgenti, 42. Valentine, of Sardinia, 52. Walter of the Mill, of Palermo, 30, 36, 43. Warin, of Girgenti, 42.

Bisignano, 81, 82. Bohemond, 83. Bonagia, 39. Bonifacio, 56. Bosa, 52. Bou Ficha, 123, 125. Bova, 82, 83, 84. Bricia, 23. Brutii, 78. Burgos, 39. Bury. Professor, 17, 23, 24, 29, *****≈ 128. Butera, 41.

Zosimus, of Syracuse, 16, 25.

BYZANTINE Architecture and Art in Africa, 106, 108, 110, 116, 117, 118, 119, 121, 122, 123, 127 124, 125, 126, 127. Architecture and Art in Calabria, 77, 86, 90, 91, 95, 98, 99, 100. Architecture and Art in Sardinia, 50, 51, 55, 66, 68, 69, 71. Architecture and Art in Sicily, 14, 15, 22, 23, 24, 27, 31, 32, 33, 36, 37, 38, 39, 42, 43, 48, 49. Conquest of Africa, 103, 110, 111, 116, 117, 126, 127. Conquest of Sardinia, 52.

Conquest of Sicily, 22, 23. Emperors in relation to Calabria, 77, 78, 79, 80, 81, 82, 83, Emperors in relation to Sardinia, 52, 53, 54, 74, 75.

Emperors in relation to Sicily, 24, 25, 26, 28, 29.

ccupation, provinces, government of Africa, Occupation, and 116,117.

Occupation, provinces and government of Calabria, 77, 78, 79, 82, 94.

Byzantine-

government of Sardinia, 51, 52, 53, 54, 74, 75. Occupation,

Occupation. provinces government of Sicily, 24, 25, 45.

Princes: Heraclius Constantine, 128, 129, 130; Heraclius and Tiberius, sons of Constans II., 130, 131. Titles, 74, 75, 79, 84.

CABRAS, 63, 67. Cagliari, 17, 32, 50, 52, 55, 56, 60, 67, 68, 70, 71, 72, 73, 75, 121. Cairo, 30.

Calabria, 18, 27, 29, 32, 51, **76** to 102, 121. Access to, 84. Bishops in, 79, 80, 81, 82, 83, 84, 92. Byzantine administration 77, 78. The Church in, 51, 78, 79, 80, 81, 82, 83, 84, Definition of, 78. Duchy of, 78, 82. Liturgy in, 78, 86, 100, 101. Monks in, 28, 29, 81, 82, 85, 87, 87. Greeks in, 77, 81, 82, 83, 84, 86, 94, 95. Normans in, 77, 82, 83, 92, 94, 95.

Saracens in, 86, 87.

Calaris, 68. Caltabellotta, 42, 44. Camarana, 23. Camardi, 86. Camastra, 45. Camerina, Santa Croce in, 1, 5, 6, 7, 8, 15, 18, 20, 22, 69, 71, 72, 103, 104, 118, 119. Canada, Greek rite in, 27. Capella Palatina, Palermo, 36. Capo Bianco, 43. Capo Rizzutto, 81, 82. Caput Vada, 125. Cargese, 27. Carini, 45, 46. Carra, 86. Carthage. 19, 51, 103, 107, 108, 109, 121, 123, 124, 126, 131, 132, 133.
Casale Catta, 41.
Casar Giafr, 34. Cassano, 82. Cassibile, 12. Cassiodorus, 81, 85, 87.

INDEX iii.

Castello di Maniace, 43. Castello di Mare Dolce, 33. Castelvetrano, 11, 14, 37. Castiglione, 8. Castrogiovanni, 81. Castronuovo, 42. Catania, 12, 49. Catanzaro, 85, 87, 88. Cattolica, la Stilo, 95, 97, 98, 100. Caucana, 22, 23. Caucasus, The, 126. Cefala, 41. Cefalu, 12, 45, 49, 64. Cerami, 47, Cerenzia, 82 Charters of Girgenti, Norman, 40, 41, 42, 138. Charters of Girgenti, Saracen, 31. Chiaramonti Family, 43. Chilivani, 56, 60. Cicero, 11. Clarinval, Commandant, 104, 105, 106. Coins, see page 129. Communion vessels, of glass, 86. Communion vessels, of glass, 86.
Constantinople, 15, 20, 53, 69,
71, 77, 80, 82, 83, 84, 91, 92,
98, 100, 112, 115, 116, 121,
123, 125, 129, 130, 131, 132,
134, 135, 136, 138.
Coregliano, 98.
Corleone, 41.
Corsairs, 87.
Corsica, 27, 53, 54, 57, 68.
Cosenza, 81, 85, 88. Cosenza, 81, 85, 88. Cotrone (Croton), 77, 79, 80, 81. 82, 83, 87.

Councils, Arles, 17.
Constantinople, 6th Œcumenical, 79: Synod, 80.
Lateran (649), 25, 52, 79.
Nicea (325), 18.
7th Œcumenical, 80.
Rimini, 18.
Rome, 24, 79, 80.
Sardica, 18.
Trent, 26.

Crati, 78.

Crosses, dedication and other carved, Assemini, S. Peter, 74. Bou Ficha, 125.
Cagliari, S. Saturnino, 71.
El Kef, 125.
Feriana, 124.
Girgenti, S. Biagio, 43.
Guildford Castle, Surrey, 126.
On Capitals of Pillars, 123, 124, 125, 126.
Porto Torres, S. Gavino, 58.

CROSSES—
Priolo, 4.
Sfax, 125.
Stilo, 96.
Of wood in Churches at Mazzara and Sciacca, 44.
Cuba, Palermo, 34, 35.
Cuba, near Syracuse, 1, 12, 13, 14, 15, 24.
Cubola, Palermo, 35, 36.

Cubola, Palermo, 35, 36.

DALMATIA, 14, 64.
Damus el Karita, 104, 107, 108.
Decimoputzu, 71.
Delattre, Revd. Père, 107.
Delia, Chapel of the Trinity, 11, 14, 37, 38.
Demone, vol. 29.
Deodatus, Bishop of Cagliari, 52.
De Rossi, Professor, 108.
Diehl, M., 109.
Dioceses in Sicily, 1.
Dioceses in Sardinia, 52.
Dioceses in Calabria, 80, 81, see also Bishops.
Domes, conical, 62.
Domes on pendentives, 13, 14, 97.
Domes on squinches, 6, 7, 8, 9, 10, 11, 12, 14, 32, 35, 37, 38, 39, 69, 70, 72, 118, 119.
Dones, Pepper-pot shape, 95, 96, 97, 100.
Donatists, 17, 21.
Dougga, 117, 121, 123.
Dsimmi, 29.
Duprat, M., 104, 106.

EGYPT, 19.
Eleanora of Arborea, 63.
El Djem, 111, 122.
El Gebioui, see Gebioui.
Elias, of Syracuse, 25.
El Kef, 66, 90, 116, 117, 120, 123, 122, 125.

EMPERORS, see also List of Coins pp. 128 to 138.
Alexius Komnenos, 91, 138.
Basil, the Macedonian, 75.
Charles V. of Spain, 85.
Constantine the Great, 15, 17, 23, 133.
Constans II. or Constantine III., 16, 24, 25, 26, 27, 52, 53, 78, 79, 81, 128, 130, 131.
Constantine II., 133.
Constantine IV., or Pogonatus, 24, 53, 79, 81, 128, 131, 32.
Constantine IV. Monomachos, 82, 84, 136, 137.
Constantius, 18, 129, 133.
Eudocia, 134.
Frederick, 42.

EMPERORS—
Gordian, 123.
Helena, 23.
Helena, 23.
Heraclius, 24, 128, 129, 130, 131.
Irene, 80, 81.
Isaac Komnenos, 91.
John Komnenos, 91, 137, 138.
Justinian, 15, 19, 21, 22, 24, 52, 78, 116, 117.
Justinian II., 128, 132, 133, 135.
Leo I., 134, 135.
Leo III., 25, 26, 28, 77, 78, 79, 82, 129, 135.
Leo VI., 28, 77, 80, 81.
Nicephoros Phocas, 54, 74, 75.
Otto, 11, 95.
Valentinian III., 135.
William II. of Sicily, 138.
Zeno, 135.

Enfidaville, 123, 125, 126. Ephesus, 14, 19. Epiphanios, a deacon, 80. Eremiti, Palermo, 35.

FAVARA, Castle near Palermo, 31, 33, 34, 35, 36, 100. Favara, Castle near Girgenti, 43. Feriana, 121, 123, 124. Fonts, Baptismal, 104, 106, 126. Francavilla, 9. Fulgentius, S., 19, 51, 68, 70, 125.

GABES, 110.
Gacta, 99, 100.
Galatone, a priest, 80.
Gallura, 52, 56.
Galtelli-Nuoro, 52.
Garufi, Professor, 27, 40.
Gauckler, M., 127.
Gaul, 19, 27, 92.
Gavino, ch. of St., 50, 57, 60, 67.
Gebioui, Chapel of El, 104, 105, 110, 111, 112, 113, 114, 117, 118, 119, 127.
Gelimer, 21, 103, 116,
Genoa, 51, 73.
Genseric, 19, 20, 21, 103, 116.
Gesso, 49.
Gerace, 77, 80, 81, 82, 88, 92, 93, 94, 100.
Giafar, Emir, 34.
Girgenti, 1, 25, 40, 41, 42, 43, 44.
Goths in Sicily, 21, 22.
Grantmesnil, William of, 83.

Greeks in Calabria, 77, 81, 82, 83, 84, 86, 94, 95.
In Sardinia, 50, 51, 52, 53, 54, 55, 59, 60, 69, 71, 73, 74, 75.
In Sicily, 21, 24, 25.

GREEKS—
Rite in Africa, 115, 116.
Rite in Calabria, 27, 77, 78, 87, 92, 95.
Rite in Corsica, 27.

Rite in Corsica, 27. Rite in Canada, 27. Rite in Sicily, 24, 25, 26, 27.

Gregorovius, 16. Gsell, M., 104, 105, 106. Guelma, 123. Guerin, M., 125. Guiamar, 74. Guildford, Crosses in the Castle at, 126. Guiscard, 31, 34, 82, 83, 84, 94. Gundamund, 21.

HADJEB EL AIOUN, 113, 127. Hadjla, 104, 105, 108, 110, 111. Haidra, 117. 121, 122. Hammamet, Gulf of, 123. Haouch Khima, 104, 114, 121. Haouch Taacha, 114. Hauteville, The family of, 83, 95. Henchir Gebeul, 121, 123, 124. Henchir Maatria, see Maatria. Henchir Trade, 127. Heraclea Cattolica, 44. Herzegovina, 6. Hierapolis, 66. Hilderic, 21. Hipparis, 23. Hunneric, 21, 103. Hybla, 2.

ICHANA, 10. Iglesias, 52, 71. Images, controversy respecting the, 26, 28, 29, 80. Ispahan, 33.

JATO, 41. Jerusalem, 23, 80. Judges of Sardinia, 52, 55, 75. Justinian. see Emperors. Justinianopolis, 125.

KAIROUAN, 33, 104, 110, 113, 114, 115, 123, 124, 126, 127. Kasserine, 114, 121. Koubba, at Sousse, 119. Ksar el Beo, see Gebioui.

Kings, Chieftains and Princes. Alaric, 19. Athalaric, 21. Bohemond, 83. Gelimer, 21, 103, 117. Genseric, 19, 20, 21, 103, 117. Guiamar, 74. Gundamund, 21. INDEX v.

Kings, Chieftains and Princes. Henry VIII., 135. Hilderic, 21. Hunneric, 21, 103. Joseph Bonaparte, of Naples, 98. Mahomet II., the Sultan, 29. Odoacer, 134. Roger, see Roger. Tancred, 42. Theodoric, 21, 22, 84. Trasamond, 21, 51, 68, 106.

Kingswood, Tiles in the Church at Lower, Surrey, 113. Kyriaki, see Agia Kyriaki.

LA CAVA, 75.
Lagonegro, 99.
La Marmora, 63, 66.
Laodicea, 66.
Lateran Council, see Councils.
Lecce, 99, 100.
Leghorn, 57, 87.
Lentini, 1, 25.
Lerida, 63.
Levant, The, 29, 78.
Lilybeo, 1, 25, 40, 80.
Limbara, Mts., 56.
Lipari, 1, 25, 45.
Liturgies, 26, 101, 116.
Locris, 77, 79, 81, 93, 94.
Lombardy, 77, 78, 81.
Longarino, 12.
Luri, S., 67.

MAATRIA, 104, 108, 109, 110, 112, 114, 116, 117, 118, 119. Maccari, 1, 8, 9, 10, 11, 12, 15, 24, 38, 103, 118. Machara, 11. Macomer, 51, 60, 61, 62, 75. Magliotis, 86. Magnisi, 1. Mahomet II., the Sultan, 29. Mainz, 78. Malta, 1. Malvagna, 8, 9, 10, 15, 24, 103, 118. Maniace, 43. Maracalagonis, Marsala, 20, 40. Martorana, 38. Matera, 95. Matifou, 58. Mazzara, 28, 29, 38, 39, 41, 44. Melfi, 19, 24. Mellili, 1. Merlin, M., 113, 127. Messina, 1, 2, 5, 28, 31, 36, 49, 81, 85, 101. Migrations of Christians, 19, 20,

NAPLES, 53, 54, 85, 98. Nea Taktika, the treatise, 116.

29, 78, 81, 84, 103, 115.

Nestorians, the, 16.
Nicastro, 81, 82, 86.
Nicea, 18, 80.
Nicephoros Phocas, the Emperor, 54, 74, 75.
Nicephoros Phocas, the general, 81.
Nicotera, 80, 81.
Nona, in Dalmatia, 14.

NORMAN Bishops in Calabria, 82, 83, 84.
Bishops in Sicily, 26, 40, 41, 42.
Coins in Sicily, 129.
Conquest of Calabria, 77, 81, 94.
Conquest of Sicily, 26, 27, 28.
Conquest of Palermo, 29.
Noto, 1, 10, 12, 19, 29.
Nozal, Armenia, 125.
Nuoro, 61.
Nurhagi, 50, 61, 75.

OANIS, 23.
Odoacer, 20, 21.
Ogiet el Lebbia, 111.
Ogliastra, 52.
Oil Presses in Africa, 113.
Oppido, 83.
Oristano, 51, 52, 61, 63, 67.
Orsi, Professor, 5, 8, 13.
Osilo, 57.
Otranto, 80, 93, 94, 97.
Ouled Fargalla Tribe, 111.
Ovid, 86.

PACHINO, 1, 10, 19.
Palermo, 1, 14, 25, 29, 30, 31, 33, 69, 95, 100, 121, 129.
Pallazuolo, 19.
Pantalica, 19.
Passaro, 10.

Patriarchs.
Alexandria, 30.
Antioch, 26.
Constantinople, 24, 28, 30, 77, 78, 79, 80, 82.
Photius, of Constantinople, 28, 80.
Photius, of Seleucia, 30.
Melo, 26.

Patrimony of the Roman See in Africa, 79, 80.

In Calabria, 78, 79, 80, 82, 135.

In Corsica, 53.

In Sardinia, 53.

In Sicily, 26, 28, 135.

Pausania, Terra Nuova, 52, 56.

Pères Blancs, The, 106.

Petralia, 41.

Phenicians, in Sicily, 40.

Pirri, 41.

Pisa, 50, 55, 56, 68.
Platani River, 43.
Pliny, 11.
Pont de Trajan, Tunis, 108.
Porta Augusta, 1.
Porto Empedocle, 43.
Longobardo, 23.
Torres, 50, 56, 57, 60, 94.
Vecchio, Corsica, 56.
Pottery Tubes, 111,
Pottery Tiles, 113.
Priolo, 1, 2, 15, 18, 22, 67.
Procopius, 21, 23, 125.
Ptolemy, 63.

Queen Amalafreda, 21. Queen Amalasuntha, 21, 22. Queen Eleanora of Arborea, 63.

RANDAZZO, 8, 9. Rasacambro, 23. Ras Boutria, 125. Ras Capoudia, 125. Ravenna, 79, 112, 123. Reggio, 20, 78, 79, 80, 81, 85. Roccella, 88, 93. Roccelletta, 32, 85, 86, 87, 88, 89, 90, 91, 92, 93, 100, 121. Roger, the Count, 25, 26, 31, 34, 40, 41, 46, 47, 83, 94. Roger, the Duke of Calabria, 82, 83. Roger, the King of Sicily, 34, 35, 95. Romans in Africa, 108, 109, 112, 113, 114, 115, 116, 117, 120, 121, 125. Rome, 1, 19, 20, 24, 25, 26, 52, 70, 78, 79, 94, 101, 113, 121, 122. Rometta, 28. Rosfeh, El, 125. Rossano, 77, 78, 79, 81, 82, 83, 95, 96, 97, 98, 101. Rossolini, 19. Ruspé, 51, 125.

Saints and Dedications.
Agatho, Bishop of Rome, 26.
Ambrose of Milan, 116.
Anastasius, 46.
Andrew, Church at Trani, 99.
Angelo, Monasteries, in Sicily, 30, in Calabria, 99.
Angelus of Maida Church, 86.
Ann, 47.
Antioco, Church at Sulcis, 71, 73.
Augustine.

Bacchus, Church at Cagliari, 14. Barbara, 75. Basil, 47. Order of Monks (see Basil). Biagio, Church at Girgenti, 42.

Calogero, 20, 44.

SAINTS AND DEDICATIONS—Cataldo, Church at Palermo, 36. Cataldo, Church at Lecce, 99. Catharina, Church at Mazzara, 38, 44. Ciriaco, Church at Palermo, 29. Ciriaco, Church in Calabria, 30 (see also S. Chirico). Chirico, Church, 99. Christopher, 46. Clemente, Church at Rome, 115, 121. S. Croce (see Camerina). Cosmo, Church at Cagliari, 68. Croix, Church near Arles, 116.

Damiano, Church at Cagliari, 68. Demetrius, 47.

Egidio, Church at Mazzara, 10, 14, 38, 39. Eirene, 121. Elia, of Castrogiovanni, 81. Elia, Spelota, 101.

Fantin, 101. Fulgentius, Bishop of Ruspe, 19, 51, 68, 70, 125.

Gavino, Church at Porto Torres, 58, 59, 60, 94.
George, 47.
George, Church at Triocala, 42.
Germano, Monte Cassino, 99, 100.
Giacomo, Church at Termini, 47.
Giovanni, degli Eremiti, Church at Palermo, 37.
Giovanni, dei Lepprosi, Church at Palermo, 31, 32, 35, 38.
Giovanni, in Sinis, Church, 50, 54, 64, 67, 72, 121.
Giovanni, d'Assemini, Church, 51, 54, 72, 73, 74.
Giovanni, Syracuse, Church, 1.
Giuliano Monte, 14, 38, 39, 40.
Gregory, the Great of Rome, 24, 46, 77.
Gregory, Asbesta, 26.
Gregory, Nazianzene. 47.
Gregory, Thaumaturgos, 85, 86, 87.

Helena, The Empress, 23. Hilarion, 19, 20.

James, liturgy of, 100.
Joachim, 47.
John Chrysostom, 26, 47, 92.
John, Church at Syracuse, 16.
John, Church at Trapani, 14, 39.
John, Church at Assemini, 71.
John, Church at Lilybeo, 40.
John in Trullo, Church at Constantinople, 100.
John Baptist, Termini, 46.
John Evangelist, Termini, 46.

INDEX vii.

SAINTS AND DEDICATIONS— Joseph, 47, 121. Joseph, the hymn writer, 26. Joseph, Church at Gaeta, 99. Justa, Church at Oristano, 63.

Lawrence of Scicli, 23. Lawrence of Genoa, 73. Lorenzo of Rome, 115. Lucia, Church at Syracuse, 1.

Marcian, Church at Syracuse, 12, 15, 16, 18.

Maria dei Greci, Church at Girgenti, 42.

Maria of Vicari Monastery, 30.

Maria, Church at Monte Cassino, 99.

Mark, Church at Rossano, 77, 95, 97, 98, 100.

Martin of Rome, 52, 79.

Mary of Carra, Church, 86.

Mary of Squillace, Church, 86.

Nicholas, Church at Sciacca, 44, 16. Nicholas, Church at Constantinople, 91. Nicholas, Church at Bari, 93. Nicholas, Church at Rossano, 98. Nicholas, Church at Lecce, 99. Nil, of Rossano, 81, 98.

Orsola, Church at Palermo, 35, 36, 38.

Pancras, Church at Taormina, 49. Paul, Apostle, 16. Peter, Church at Assemini, 71, 73, 74. Peter, Church at Otranto, 99. Phillip and James, Chapel at Palermo, 34. Phillip d'Agira, 20, 23. Phillip of Scicli, 23. Phillip Demona, Monastery, 30. Phocas, Church at Priolo, 2, 15, 19, 20, 67.

Rufinianus, 19.

Sabina, or Sarbana, Chapel in Sardinia, 51, 61, 75.
Salvatore dei Greci, Messina, 49.
Saturnino, Church at Cagliari, 50, 51, 54, 55, 66, 68, 72, 91, 121.
Sergius, Church at Constantinople, 14.
Simplicius, Church at Torrennova.

Simplicius, Church at Terranuova, Sardinia, 56. Sophia, Constantinople, 69, 71,

73, 125. Sophia, Church at Villasor, 71, 73, 74.

Thecla, Church at Constantinople, 91, 100.

SAINTS AND DEDICATIONS—Theodore, 46.
Theresa, Chapel near Syracuse, 1, 12, 13, 14, 15, 24, 118.
Theresa di Gallura, Sardinia, 56.
Theodosia, Church at Constantinople, 91.
Trinita at Delia, 11, 14, 37, 38.

Vitale, Ravenna, 112, 123.

Saladin, M., 111, 114. Salinas, Professor, 17, 40. Salonica, 69, 71. Salso, River, 41.

SARACENS, Invasion and Occupation of Sicily, 24, 25, 26, 27, 28, 29, 40.

Position of Christians under, 28, 29, 30, 31.

Charters to Christian Monastery, 31.

Inscriptions: on Coins, 129, 138; on the Cuba at Palermo, 36; on the Capital of a Pillar, 32.

Invasions of Sardinia, 51, 53, 54.

Invasions of Calabria, 77, 81.

In Africa, 103, 115, 119.

SARDINIA, pages 50 to 76. Access to, 50. Assemini, 71. Bishoprics in, 52. Byzantine Administration and Conquest of, 50, 51. Byzantine Architecture in, 55. Cagliari, 68. Cathedrals in, 62, 68. Churches in, 50, 51. Judges of the States in, 51, 55, 75. Nurhagi, 75. Pisans in, 50, 55. Porto Torres, 57. Relations with the Roman See, 52, 55. Saracens in, 53. Sarbana, S., 61. Sinis, 64. States of, 52, 75. The Church in, 52, 68. Vandals in, 51.

Sassari, 50, 56, 57. Sbeitla, 58, 104, 117, 121, 123, 124, 125, 126. Scano, Dr., 58, 67, 69, 70, 73, 74. Scals, Episcopal, 26. Sebenico, 64. INDEX

Selinunto, 17, 44, 45. Sennori, 57. Seriziat, Commandant, 104, 105, 106. Severina, Santa, 80, 81, 82, 99. Sfax, 113, 115, 124, 125, 126.

SICILY, pages 1 to 49.

Bishoprics in, 1, 17, 18, 26, 29, 30, 41, 43, 56, 80.

Byzantine Conquest and Administration of, 22, 23.

Byzantine Architecture, 14, 24, 31.

Belisarius in, 22, 23, 24.

The Church in, 1, 15 to 27.

Constans II. in, 24, 25, 78, 79.

Goths in, 21, 22.

Liturgies in, 100, 101, 102.

Monks in, 19, 20, 29, 30, 31, 34, 77, 81.

Normans in, 16, 23, 28, 29 to 36, 40, 41, 42, 44, 47, 48.

Saracens in, 24, 25, 26, 27, 28, 29, 30, 31, 34, 40.

Vandals in, 20, 21.

Siculiana, 43. Sidi Abich, 126. Sidi Amor el Kenani, 110. Sidi Amor bou Hadjla, 103, 110. Sidi Mohammed el Gebioui, 109. Sidi Maklouf, 125. Silanus, 51, 61, 75. Sinis, 5, 32, 50, 54, 55, 63, 67, 121. Sinope, 2. Siponto, 95. Skirra, 110. Sohag, 66. Solunto, 36, 49. Sorso, 57. Sousse, 113, 119, 121, 127, 133. Spaccaforno, 19. Spain, 39, 51, 54, 85. Spartivento, 85, 93. Spathweit, 48.
Spatharii, 74.
Squillace, 32, 77, 79, 81, 82, 121, 85, 86, 87, 88.
Staletti, 77, 85, 86, 87, 90. States of Sardinia, 75. Stilo, 77, 8, 83, 87, 88, 95, 96, 97, 99. Sulcis, 52, 71, 74. Sultan Mahomet II., 29. Sybaris, 77. Synods, see Councils. Syracuse, 1, 2, 12, 13, 15, 16, 18, 19, 24, 25, 43, 78, 79, 81, Syria, 19.

TAORMINA, 1, 25, 49, 80, 81. Taranto, 78, 83. Tauriana, 79, 80, 81. Tebessa, 104, 105, 106, 107, 109, 114, 116, 121. Teboursouk, 104, 108. Tempio, 52. Termini, 41, 45, 48. Terralba, 52. Terra Nuova, 56. Tharros, 63. Thelepta, 106, 112, 114, 121. Theodoric, 21, 22, 84. Thinna, 126. Tibar, 122. Tile Plaques, 113, 137. Torcello, 121. Torchitorios, 73, 75. Sardinian Family, Torres, 52. Totila, 21, 78. Trapani, 39. Trasamond, 21, 51, 68, 106. Triocala, 1, 25, 44. Troina, 1. Tropea, 79, 80, 81, 82. Tunis, 66, 87, 103. Turks, 29, 31, 63, 86, 115. Tusa, 1, 45. Tyche, 1. Tyndaris, 1, 25, 45. Type, The Edict called the, 25, 52, 58, 79.

UNIATE, Greek rite, 27. Uppena, 117, 121, 125, 126.

VALENTIA, 63.
Valentine, a Sardinian Bishop, 52.
Val d'Ispica, 19.
Val Demone, 29.
Val di Mazzara, 29.
Val di Noto, 29.
Vandals, in Africa, 103, 117, 125, 126, 134.
Vandals, in Sardinia, 51, 52.
Vandals, in Sicily, 20, 21.
Verres, 11.
Vicari, 41.
Villasor, 71, 73, 74.
Vindicari, 10.
Vittoria, 19.
Voute d'Arêtes, Examples of, 104, 105, 107, 109, 111.

ZAGHOUAN, The, 107, 113. Zaouia, 108, 110, 113, 118. Zaragossa, 32. Zeroud, River, 110. Zinneth, 41. Zisa, 34, 35, 36.



7751 [2001]





Date Due

All library items are subject to recall at any time.

1		
APR 0 4,2004		
MAR 1 5 200	4	
NOV 1 8 2005	4	
APR 7 3 20	35	
FEB 2 0 2010		
\$EP 1 1 2000		

Brigham Young University

